PART IV · TOME XI

A Parallel History of Mithilā & Maithilī Literature

GAJENDRA THAKUR

Scholarly presentations · 94 original book illustrations

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Fourteen parts · critical studies and illustrations

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BHARAT 2027 CHAPTERS

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PART 01

Dhūrtasamāgama: Text, Adaptation, and Theatrical Practice

To describe Dhūrtasamāgama merely as “the first Maithili play” would be to diminish the complexity of its theatrical life.

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CRITICAL READING

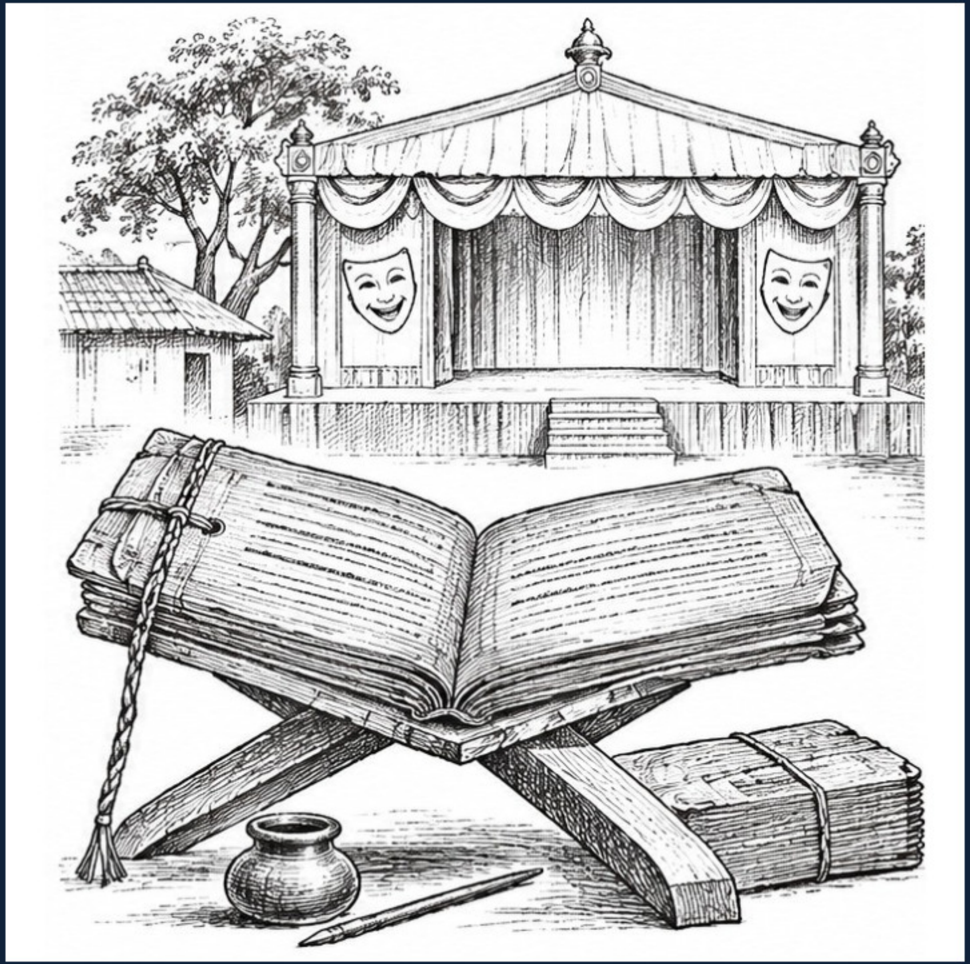
Introduction: The Two Lives of a Farce

> To describe Dhūrtasamāgama merely as “the first Maithili play” would be to diminish the complexity of its theatrical life.

> The central question of the farce is this: how do those who claim authority and moral rectitude actually conduct themselves?

(c) Gajendra Thakur, Editor, Videha, First Maithili Fortnightly eJournal at https://www.videha.co.in/ & https://videha-ejournal.github.io/videha/

ILLUSTRATED STUDY



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7. Dramatic Architecture: Eight Scenes, the Chorus, and Presence

Manuscript, theatrical space, and the transmission of a farce

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CRITICAL READING

9. Scene Two: The Kotwāl, the Staff, and the Violence of Authority

> The second scene begins with the Kotwāl's song: "At the mere sound of the Kotwāl's roar / the poor holy man went out of his mind." Through its images of the staff, the face, guard duty, and beating…

> The guru and disciple are frightened at the sight of him; the insecurity beneath their religious imposture is exposed the moment it confronts public power.

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ILLUSTRATED STUDY

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13. Scene Six: The Court of Asajjāti Miśra and the Dramatic Irony of Justice

The farcical court and the collapse of judicial impartiality

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ILLUSTRATION 03 / 94

15. Scene Eight: The Speech of Resistance and Public Justice

Anaṅgasenā as the centre of public speech

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CRITICAL READING

17.1. Internal Satire of the Religious Disguise

> His forehead adorned with sandalwood paste,

> the rogue holy man Viśvanagara approaches;

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CRITICAL READING

19. Character Study: Viśvanagara—Profane Desire in a Sacred Guise

> The name Viśvanagara suggests expansiveness and knowledge, while the actor's conduct reveals the opposite character.

> Viśvanagara's pretension has three layers: the religious signs of his costume, his assumption of knowledge through speech, and his will to possess a woman.

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CRITICAL READING

28. Justice in the Play: Procedure, Prejudice, and Conflict of Interest

> The play's judicial chamber is a "farcical laboratory of justice." In the judge's entrance, title, seat, song, and the presence of the Vidūṣaka signify legitimacy; in the actual proceedings, the judge…

> The fundamental principles of justice—the decision-maker's impartiality, the right of the parties to be heard, the avoidance of conflicts of interest, and the consent of those concerned—are each subjected…

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CRITICAL READING

37. A Proposed Framework for Contemporary Revival

> A contemporary revival of this adaptation could give renewed relevance both to “the guru-disciple’s roguery” and to “Anaṅgasenā’s resistance.” Before fixing a duration, the actual lengths of songs...

> A proposed first phase would involve a group reading in which every performer analyses the language of the character’s costume and the character’s private purpose.

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CRITICAL READING

Bibliography: The Book and Verified External Studies

1. Primary text. Jyotirīśvara Ṭhākura (original author); Dr Arvind Akku (performance text). Dhūrtasamāgama (A Maithili Play). Navārambha, Madhubani/Patna, first edition, 2020. ISBN 978-81-944116-3-5.

2. Ripuñjaya Kumāra Ṭhākura. “The Dhūrtasamāgama of Jyotirīśvara: A Manuscriptological Exploration of Linguistic Diversity, Nāṭya Tradition and Judiciary System.” Gyan Bharatam: Book of Abstracts, Ministry...

(c) Gajendra Thakur, Editor, Videha, First Maithili Fortnightly eJournal at https://www.videha.co.in/ & https://videha-ejournal.github.io/videha/

PART 02

Prabhāvatīharaṇa: Literary and Theatrical Analysis

To describe Prabhāvatīharaṇa merely as a mythological romance or an old courtly musical drama would be to diminish its literary significance.

(c) Gajendra Thakur, Editor, Videha, First Maithili Fortnightly eJournal at https://www.videha.co.in/ & https://videha-ejournal.github.io/videha/

CRITICAL READING

Part One: A Comprehensive Literary and Theatrical Study

> To describe Prabhāvatīharaṇa merely as a mythological romance or an old courtly musical drama would be to diminish its literary significance.

> This study keeps three kinds of evidence distinct.

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CRITICAL READING

7. A Play within the Play: The Significance of the Rāmāyaṇa Performance

One of the most intriguing theatrical features of Prabhāvatīharaṇa is the episode in which Bhadra the actor performs the 'Rāmāyaṇa' in Vajranābha's court.

This internal play fulfils three purposes. First, it legitimises the entry of outside performers before the demon king and creates a formal occasion for bringing enemies into his assembly.

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ILLUSTRATED STUDY

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9.3 Haṃsī: The Principal Agent of the Entire Narrative

At the lake: two swans, the princess, and the mediated approach to love

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CRITICAL READING

14. Language, Dialogue, and the Sanskrit-Maithili Relationship

> The play's linguistic structure is layered. Through Sanskrit verses characters acquire an elevated register for formal identification, lineage, divine dignity, and blessings.

> It would be contrary to the context to divide Sanskrit and Maithili into a rigid polarity of high and low.

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CRITICAL READING

21.4 'Dance the Rāmāyaṇa': Specific Directions for the Internal Play

> A second, smaller circle could be marked out for the internal drama, within which the troupe assumes the roles of Ṛṣyaśṛṅga, Vibhāṇḍaka, and Lomapāda from within its own costumes.

> Changes of role could be made openly before the audience's eyes: a shawl produces the sage, a change of upper garment the king, a shift of rhythm the arrival of the courtesans' troupe.

(c) Gajendra Thakur, Editor, Videha, First Maithili Fortnightly eJournal at https://www.videha.co.in/ & https://videha-ejournal.github.io/videha/

CRITICAL READING

29. The Dawn Song of Act Two: The Dramatic Transformation of Time

> Kṛṣṇa: O Rukmiṇī, Satyabhāmā! Take a moment's rest.

> Rukmiṇī and Satyabhāmā: Lord, command us.

(c) Gajendra Thakur, Editor, Videha, First Maithili Fortnightly eJournal at https://www.videha.co.in/ & https://videha-ejournal.github.io/videha/

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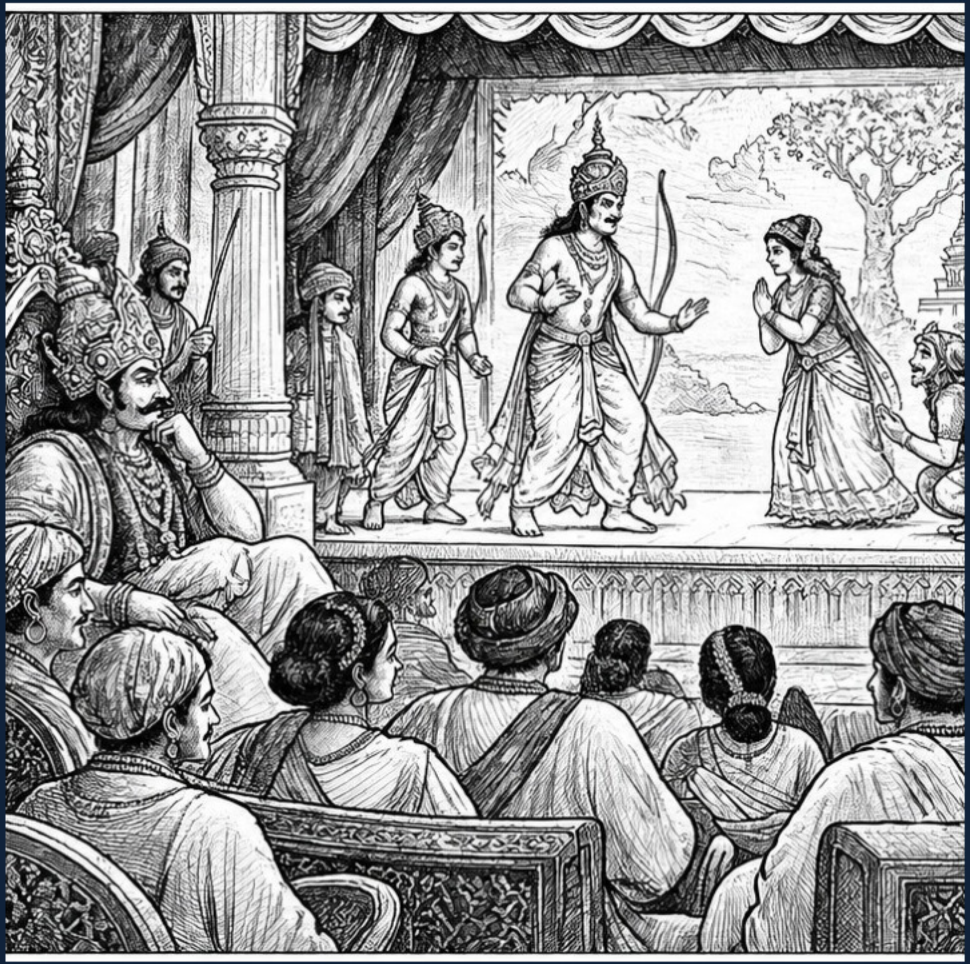

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31. Bhadra's Rāmāyaṇa: The Double Voice of a Play within the Play

The royal theatre: performers before the watching court

(c) Gajendra Thakur, Editor, Videha, First Maithili Fortnightly eJournal at https://www.videha.co.in/ & https://videha-ejournal.github.io/videha/

ILLUSTRATED STUDY

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32. The Flower Garland and the Bee: The Rhythm of Transformation

Flower garland and bee: a visual metaphor for concealed entrance

(c) Gajendra Thakur, Editor, Videha, First Maithili Fortnightly eJournal at https://www.videha.co.in/ & https://videha-ejournal.github.io/videha/

CRITICAL READING

Additional References: Engagement with Newer Research

Rāmadeva Jhā's Jagatprakāśamalla (Sahitya Akademi, 1990) restores the king's life and poetic dramas to the history of Maithili literature.

Horst Brinkhaus examines the transition from Bengali to Maithili in Malla-period dramas and the relatively brief form of their spoken dialogue.

(c) Gajendra Thakur, Editor, Videha, First Maithili Fortnightly eJournal at https://www.videha.co.in/ & https://videha-ejournal.github.io/videha/

CRITICAL READING

Alphabetical Concordance to the Original Song Index

> This study does not read the two plays through a straightforward opposition between the “ancient” and the “modern.” Jyotirīśvara's original farce, Dhūrtasamāgama, and Dr Arvind Akku's Maithili performance…

> The comparison proceeds on five interconnected planes: plot and dramatic structure; characters, women's experience and power; song, language and rasa; acting, performance space and spectatorship; and…

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PART 03

Dhūrtasamāgama and Prabhāvatīharaṇa: A Comparative Critical Appraisal

This study does not read the two plays through a straightforward opposition between the “ancient” and the “modern.” Jyotirīśvara's original farce, Dhūrtasamāgama, and Dr Arvind Akku's Maithili performance…

(c) Gajendra Thakur, Editor, Videha, First Maithili Fortnightly eJournal at https://www.videha.co.in/ & https://videha-ejournal.github.io/videha/

CRITICAL READING

The Critical Premise

> This study does not read the two plays through a straightforward opposition between the “ancient” and the “modern.” Jyotirīśvara's original farce, Dhūrtasamāgama, and Dr Arvind Akku's Maithili performance…

> The comparison proceeds on five interconnected planes: plot and dramatic structure; characters, women's experience and power; song, language and rasa; acting, performance space and spectatorship; and…

(c) Gajendra Thakur, Editor, Videha, First Maithili Fortnightly eJournal at https://www.videha.co.in/ & https://videha-ejournal.github.io/videha/

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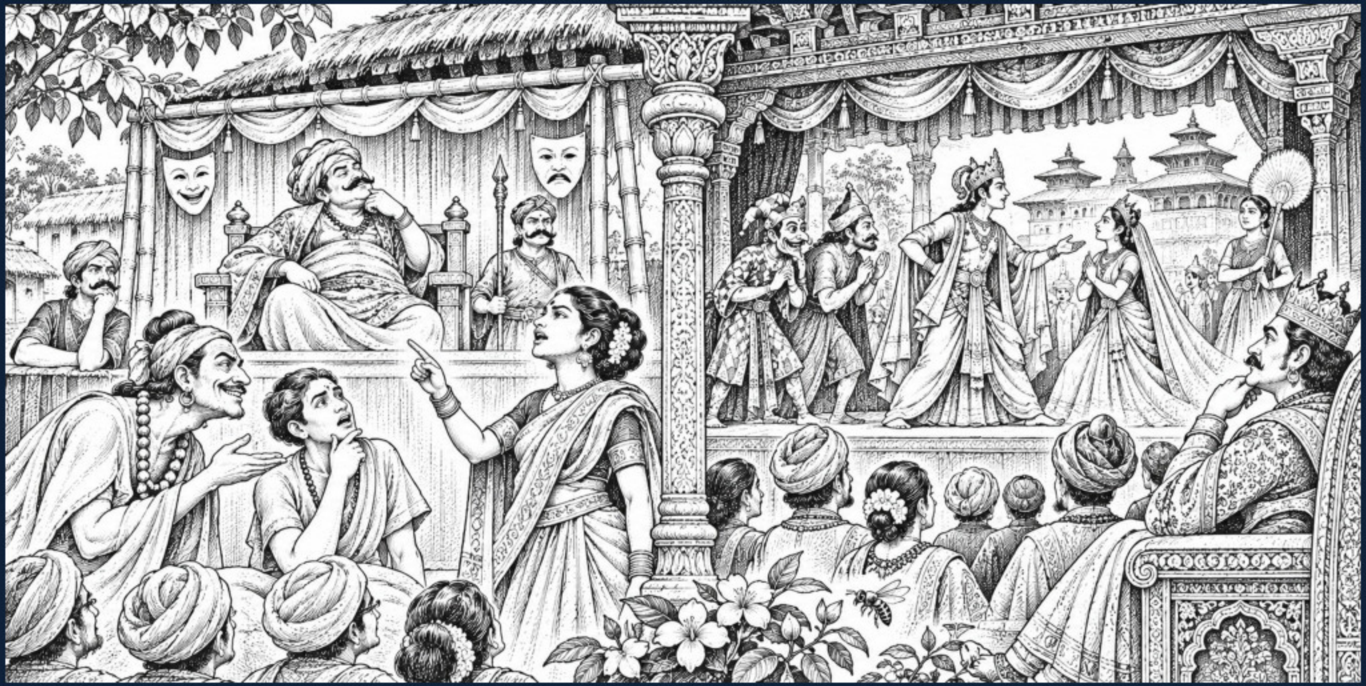

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5. A Play within the Play: Self-Identification and Disguised Acting

Two theatrical orders of deception: the farcical tribunal and the masked royal performance

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CRITICAL READING

8. Male Characters and the Exchange of Roles: Guru, Judge, Actor and King

> Viśvanagara and Snātaka in Dhūrt Samāgama seek ethical prestige through the external marks of religion, but their speech is governed by desire, jealousy and personal advantage.

> Pradyumna in Prabhāvatīharaṇa takes several guises: lover, warrior, actor and bee. His exchange of roles represents a use of deception sanctioned by power.

(c) Gajendra Thakur, Editor, Videha, First Maithili Fortnightly eJournal at https://www.videha.co.in/ & https://videha-ejournal.github.io/videha/

CRITICAL READING

16. Audiences and the History of Performance

> A list of modern stagings accompanies Arvind Akku's performance script.

> The textual indication that Prabhāvatīharaṇa was to be performed over three days is exceptionally important for theatre history.

(c) Gajendra Thakur, Editor, Videha, First Maithili Fortnightly eJournal at https://www.videha.co.in/ & https://videha-ejournal.github.io/videha/

CRITICAL READING

19. Critical Assessment: Achievements and Limitations

> Transforming humour from entertainment into social criticism; extending satire from guru–disciple hypocrisy to the courtroom; making vigorous use of audible, popular Maithili dialogue; linking the…

(c) Gajendra Thakur, Editor, Videha, First Maithili Fortnightly eJournal at https://www.videha.co.in/ & https://videha-ejournal.github.io/videha/

CRITICAL READING

21. Text-Critical Caution: Original, Edited Text and Adaptation

> In studying Dhūrt Samāgama, it is indispensable to keep three levels distinct: Jyotirīśvara's early original farce; the manuscript and printed editorial tradition; and Dr Arvind Akku's modern Maithili…

> In Prabhāvatīharaṇa, numerous differences may exist between the Newar-script manuscript and the edited Devanagari text in letters, division of words, rāga names, refrain markers and Sanskrit verses.

(c) Gajendra Thakur, Editor, Videha, First Maithili Fortnightly eJournal at https://www.videha.co.in/ & https://videha-ejournal.github.io/videha/

CRITICAL READING

3. The Description of Beauty: The Spectator's Gaze and the Woman's Voice

(c) Gajendra Thakur, Editor, Videha, First Maithili Fortnightly eJournal at https://www.videha.co.in/ & https://videha-ejournal.github.io/videha/

CRITICAL READING

D. Reference Texts and Editorial Bases

> The songs of these two works are neither uniformly “folk songs” nor merely devices for relieving the plot.

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PART 04

Agnivaṃśa: An Extended Literary-Critical Study

Basis of the study — Direct examination of the original Word text comprising seventy-two chapters in twelve parts, its original table of contents, and its narrative passages.

(c) Gajendra Thakur, Editor, Videha, First Maithili Fortnightly eJournal at https://www.videha.co.in/ & https://videha-ejournal.github.io/videha/

CRITICAL READING

Critical Overview

> The central drama of Agnivaṃśa is not whether seven powerful technologies can save humanity; the real question is where, in the making of decisions, there is room for the voices of those whom these…

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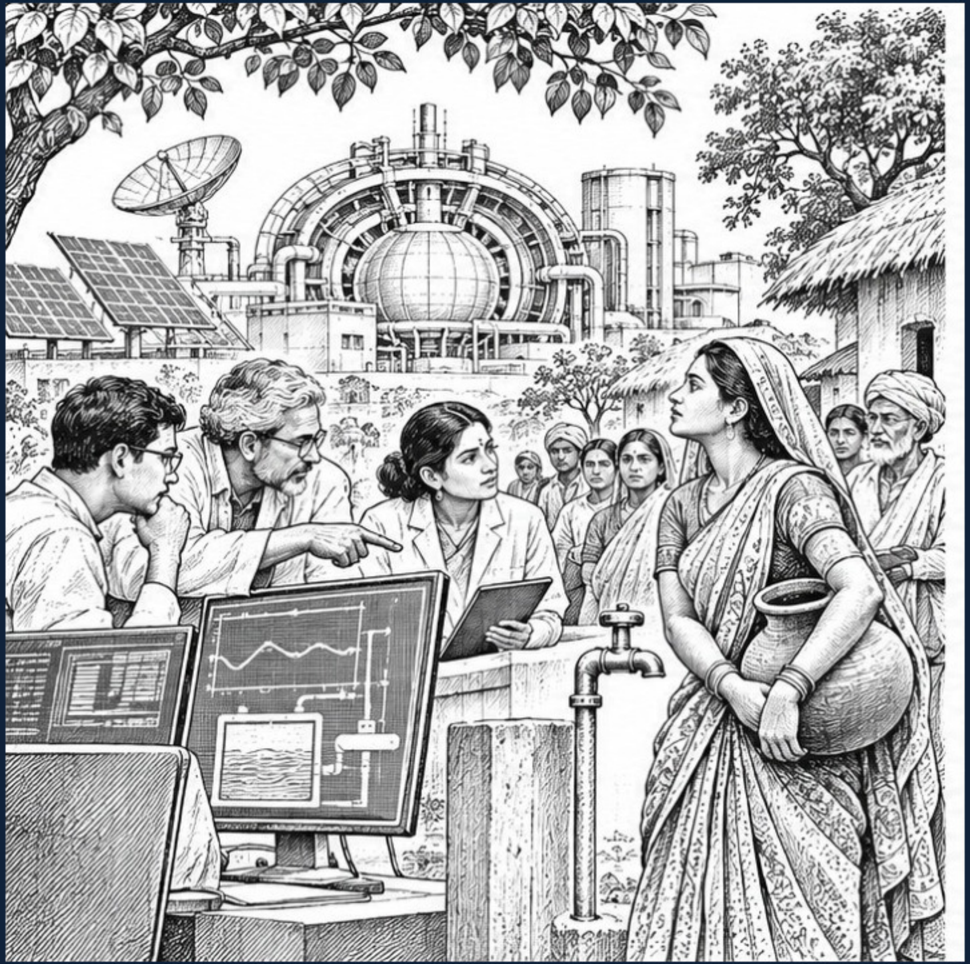
ILLUSTRATED STUDY



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Critical Overview

The energy network and the household: an ethical dispute about water and measurement

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CRITICAL READING

6. The “Four Paths of Evidence”: Critical Possibilities for Justice

> Vācaspati’s school, Maithilī’s questioning, and the debate about direct sources in Chapter 10 are central to the work’s treatment of evidence.

> In Sunayanā’s view, the machine’s production indicator and the thirsty villager’s experience represent two different kinds of direct evidence.

(c) Gajendra Thakur, Editor, Videha, First Maithili Fortnightly eJournal at https://www.videha.co.in/ & https://videha-ejournal.github.io/videha/

CRITICAL READING

14. Environmental Harm: Damage Long Underway Before the Sudden Catastrophe

> The violent spectacle of the Great Severance seizes the reader's attention, but divisions of river water, polluted supplies, old industrial dust, deferred maintenance, parched villages, declining fish…

> The work's terrestrial geography draws upon the concrete environment of Mithilā—the course of the Kosi, North Kachhār, makhānā ponds, rice seed, hand pumps, canals, fish, collapsing bridges, water…

(c) Gajendra Thakur, Editor, Videha, First Maithili Fortnightly eJournal at https://www.videha.co.in/ & https://videha-ejournal.github.io/videha/

CRITICAL READING

21. Īrā and Karṇeś: Relations of Authority Between Earth and Sky

> Īrā’s life has been shaped by the artificial day of Nabhagrāma-4. Earth is a distant sight to her, but also the centre from which decisions governing her civilization are made.

> Karṇeś Mallik’s development is from “obeying orders” to “examining the lawful limits of orders.” He does not repudiate military responsibility; he ties the order to strike to justification, sources of…

(c) Gajendra Thakur, Editor, Videha, First Maithili Fortnightly eJournal at https://www.videha.co.in/ & https://videha-ejournal.github.io/videha/

CRITICAL READING

28. The Work's Achievements: Five Principal Findings

> First, the work demands that institutions claiming to protect human beings recognise their legal right to question them. In this sense it is less a novel of "future technology" than of "future democracy."

> Second, evidence means more than an authenticated picture: it requires verification of sources, contexts, opposing positions, corrections, and absent voices.

(c) Gajendra Thakur, Editor, Videha, First Maithili Fortnightly eJournal at https://www.videha.co.in/ & https://videha-ejournal.github.io/videha/

CRITICAL READING

Part Six: Agnivaṃśa

> The multiple centres of the Sūryakuṇḍ network, the hospital's life-saving needs, shortages of food, and the interdependence of the seven security systems become the ethical consequences of the work's…

> The chapter's seven gates signify not merely entrances to seven machines but seven forms of public responsibility.

(c) Gajendra Thakur, Editor, Videha, First Maithili Fortnightly eJournal at https://www.videha.co.in/ & https://videha-ejournal.github.io/videha/

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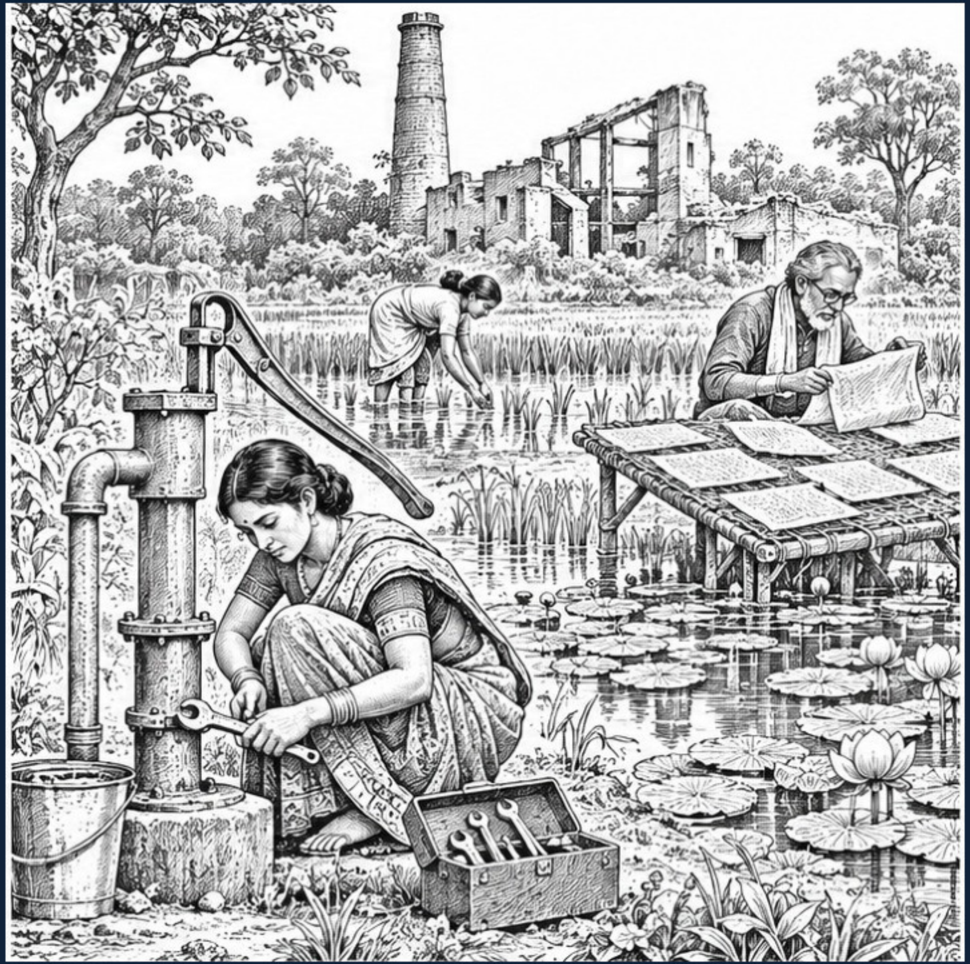

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Chapter 38: The Hand Pump

After the Great Severance: the hand pump, the pond, and the preservation of records

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Chapter 72: The Inheritance of Agnivaṃśa

A new generation tests inherited knowledge: manual craft, public learning, and orbital witness

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CRITICAL READING

Appendix Three: Bibliography and Research Sources

> The external studies listed in this bibliography do not establish the sources of Agnivaṃśa, direct influences upon it, or any acknowledged theoretical declaration by its author. Their purpose in this criticism is to open conceptual questions. The only…

(c) Gajendra Thakur, Editor, Videha, First Maithili Fortnightly eJournal at https://www.videha.co.in/ & https://videha-ejournal.github.io/videha/

PART 05

The City's Other Face: A Narratological Study

The subject of the present research study is Gajendra Thakur's Maithili novel The City's Other Face.

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CRITICAL READING

Research Abstract

> The subject of the present research study is Gajendra Thakur's Maithili novel The City's Other Face.

> The primary basis of analysis is all sixty chapters of the available digital copy of the original work.

(c) Gajendra Thakur, Editor, Videha, First Maithili Fortnightly eJournal at https://www.videha.co.in/ & https://videha-ejournal.github.io/videha/

CRITICAL READING

2.1 The Multiple Meanings of the Title

> The title The City's Other Face does not confine itself to identifying certain criminal inhabitants of the city.

> Chapter 1 depicts the Navgarh bus station and an interview at a private institution.

(c) Gajendra Thakur, Editor, Videha, First Maithili Fortnightly eJournal at https://www.videha.co.in/ & https://videha-ejournal.github.io/videha/

ILLUSTRATED STUDY

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2.1 The Multiple Meanings of the Title

At the employment office: the civic queue and documents of uncertain promise

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CRITICAL READING

3.7 Naresh Mandal

> Naresh appears as a person responsible for office accounts.

> Rekha is Naresh's sister.

(c) Gajendra Thakur, Editor, Videha, First Maithili Fortnightly eJournal at https://www.videha.co.in/ & https://videha-ejournal.github.io/videha/

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4.5 The Household Economy: Care, Time and the Invisible Value of Work

The domestic ledger: household care and the costs of precarious employment

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CRITICAL READING

4.7 The Novel's Historical Moment and Subsequent Employment Research

> Publication details identify 2017 as the year of the first edition. The ILO–Institute for Human Development India Employment Report 2024 is a later publication.

> The story produces knowledge of social precarity different in kind from statistical averages.

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CRITICAL READING

5.8 The Distribution of Knowledge, Delay and Readerly Participation

> The novel advances its mystery through the suspension of information but does not confer a semblance of omniscience upon the reader at every turn.

> Genette's distinctions enable us to examine the relationship between the time an event takes to occur and the amount of narrative time devoted to telling it.

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6.3 Journalism and Investigation: Two Different Public Responsibilities

The chain of evidence: witnesses, journalism, and a disciplined inquiry

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CRITICAL READING

7.4 Conclusion: The Literary Meaning of the Right to Question

> At the beginning, Naina stands in a queue in pursuit of employment; at the end, she teaches Rupa to scrutinise fees, conditions and the source of appointments.

> The city's other face is not merely 'hidden': it stands in queues every day. People see it, but the meaning of seeing changes.

(c) Gajendra Thakur, Editor, Videha, First Maithili Fortnightly eJournal at https://www.videha.co.in/ & https://videha-ejournal.github.io/videha/

CRITICAL READING

Bibliography: The Primary Work and Other Theoretical Sources

[P] Primary text: Gajendra Thakur. The City's Other Face [a Maithili novel]. First edition, 2017; © 2017 Gajendra Thakur and Preeti Thakur. Available 6 × 9-inch digital copy examined for the present study…

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PART 06

Nit Naval: Kailash Kumar Mishra

An Extended Literary and Source-Critical Study of a Work by Dr Kailash Kumar Mishra

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Nit Naval: Kailash Kumar Mishra

An Extended Literary and Source-Critical Study of a Work by Dr Kailash Kumar Mishra

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3.1. ‘A General Introduction to the Village of Areṛ’: History Emerging from a Living Inventory

The market as a meeting place: trade, kinship, and women’s agency

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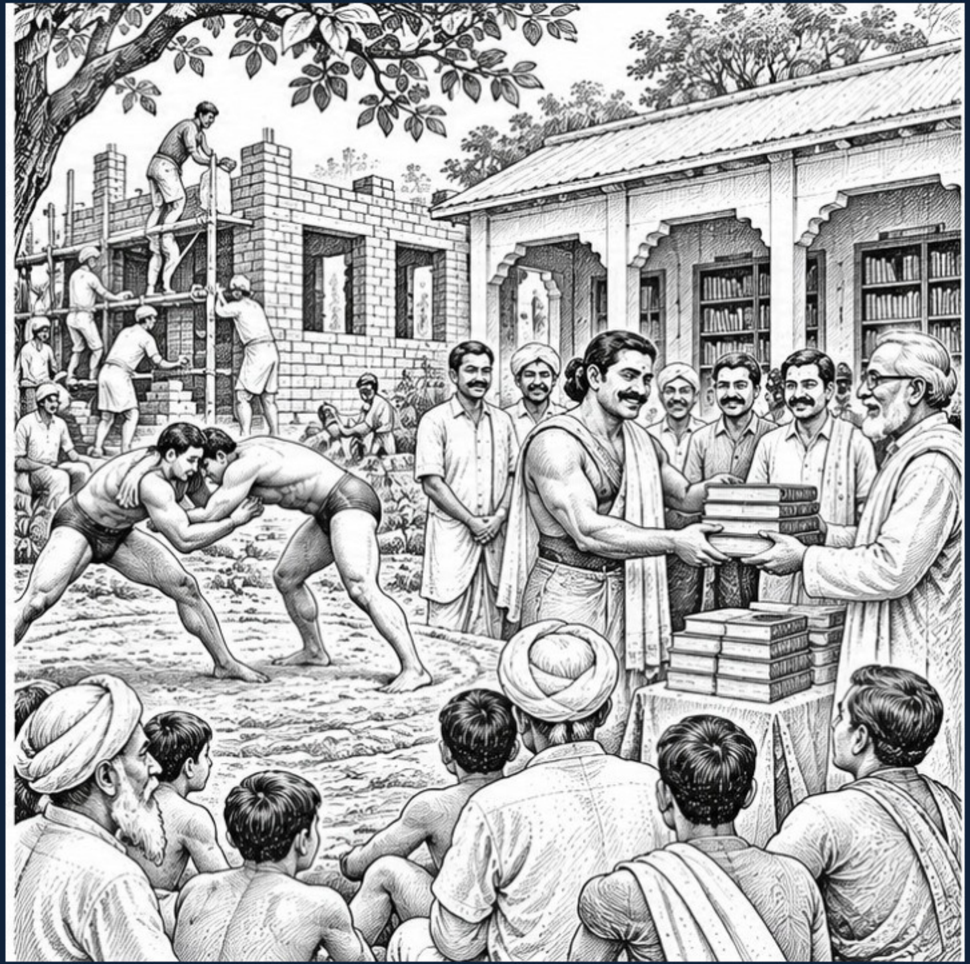

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3.5. 'Bachcha Jha the Second: Areṛ's Human Heritage': From Strength to the Schoolhouse

Wrestling, philanthropy, and the making of a public school

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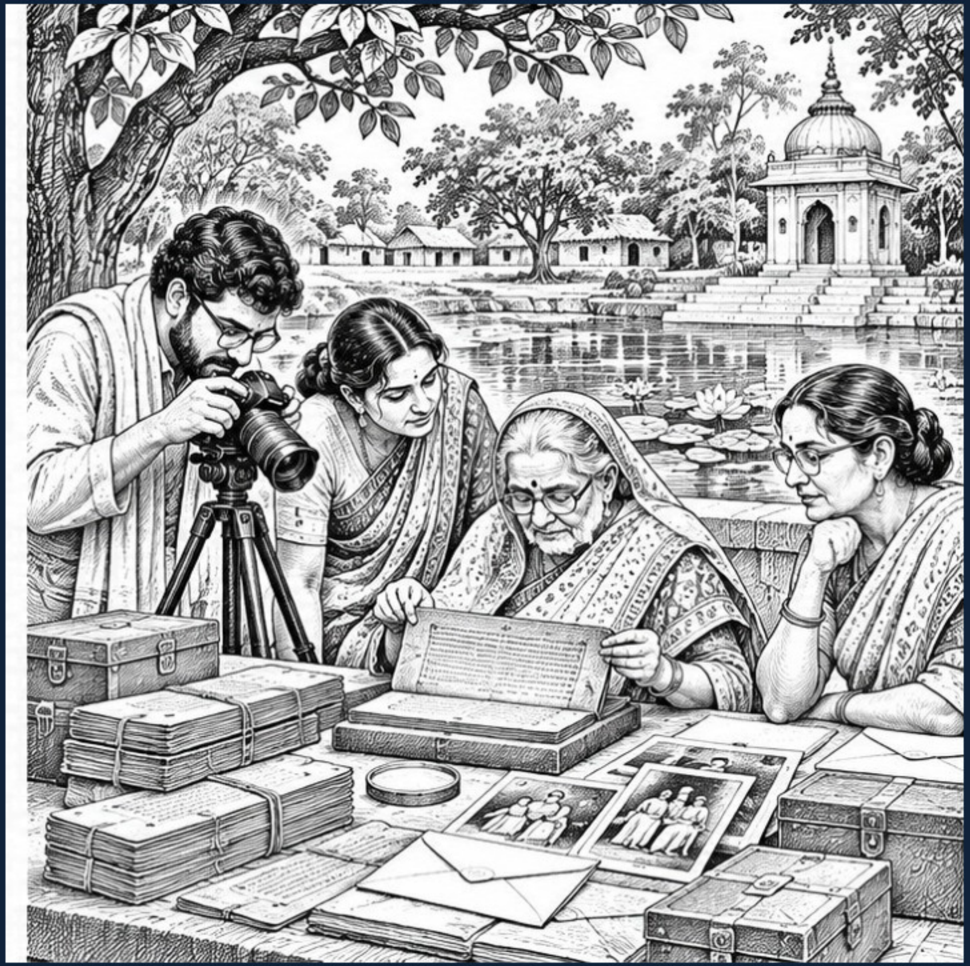

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14. Manuscripts, Photographs, and a Cultural Archive

A community archive: manuscripts, photographs, and remembered places

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CRITICAL READING

‘Bookmania’: Text, Society, and Critical Discernment

> A Critical Study of Dr Kailash Kumar Mishra’s Collection of Maithili Reviews

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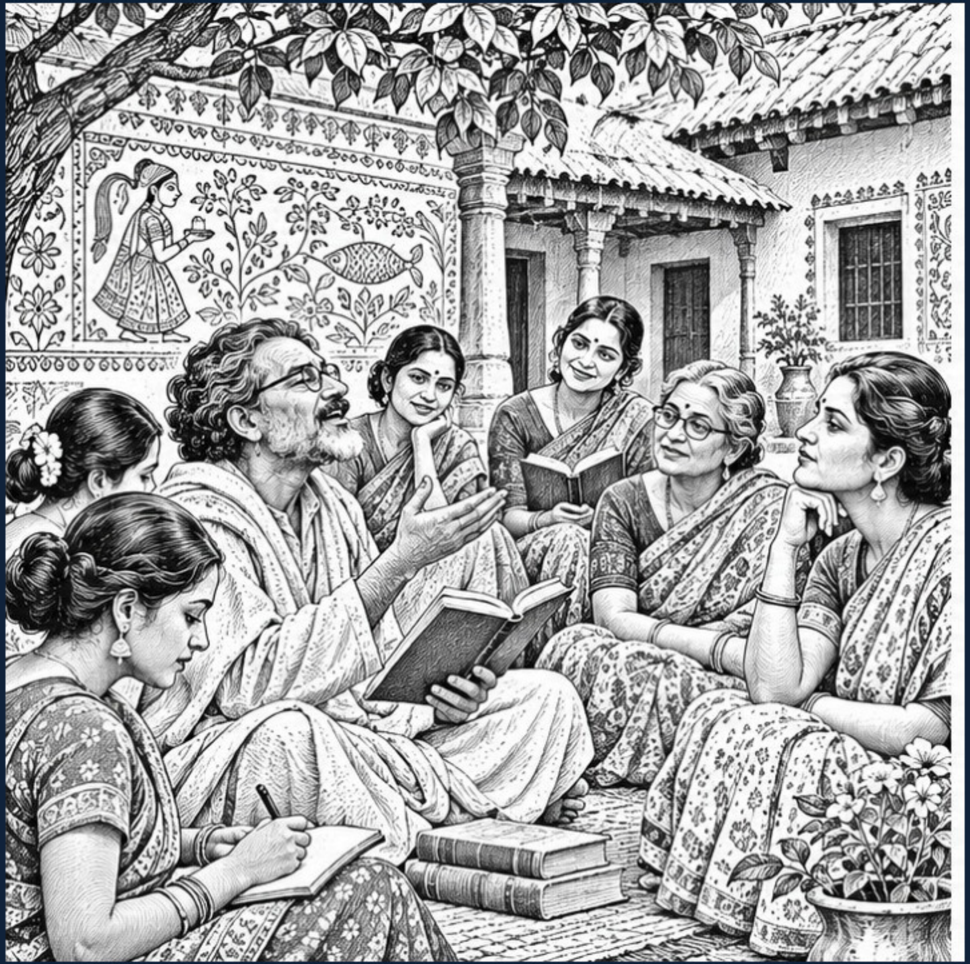

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5. 'Phullokā': Women's Voices, New Media, and the Language of Resistance

Women's voices and the public forum of Maithili poetry

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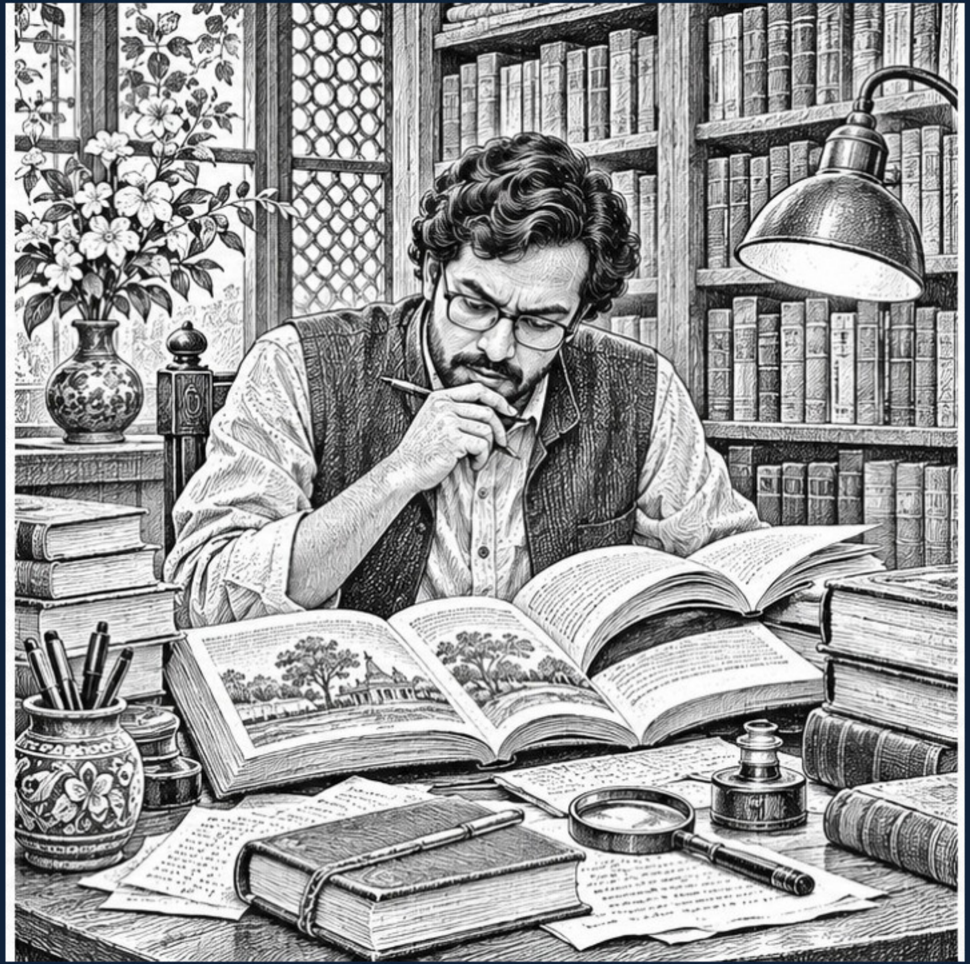

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11. ‘Karār’: Narrative Expansiveness, Political History, and the Risks of Contextualisation

Reading the book closely: the critic, the text, and the evidence

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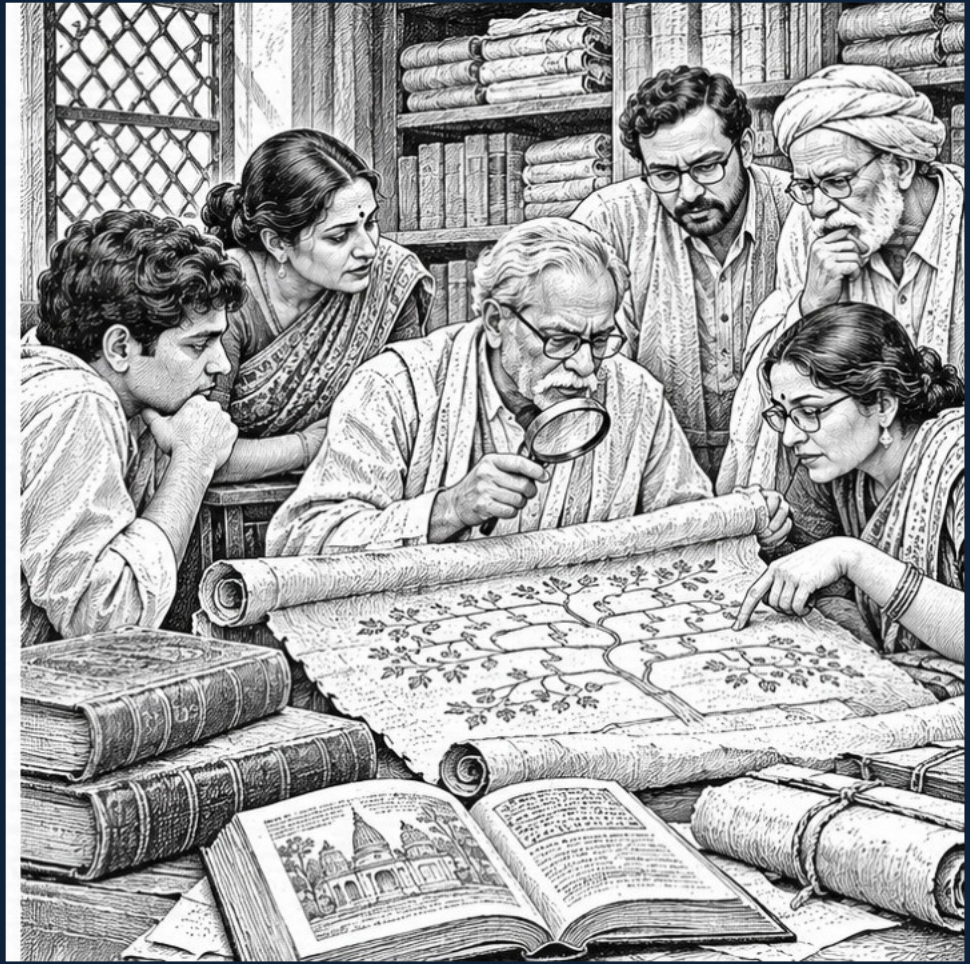

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15. ‘Dūṣaṇ Pañjī’: Caste, Archives, and the Contested Traditions of Knowledge

Archival inquiry: genealogies, inherited records, and the right to be represented

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CRITICAL READING

Manasarabī

Caste, Women’s Experience, and the Unanswered Question of Justice

An Extended Literary-Critical Study of Dr Kailash Kumar Mishra’s Novel

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4. Bulki: Labour, the Body, and the Right to Decide for Herself

Bulki's work: the bamboo trellis, cultivation, and self-reliance

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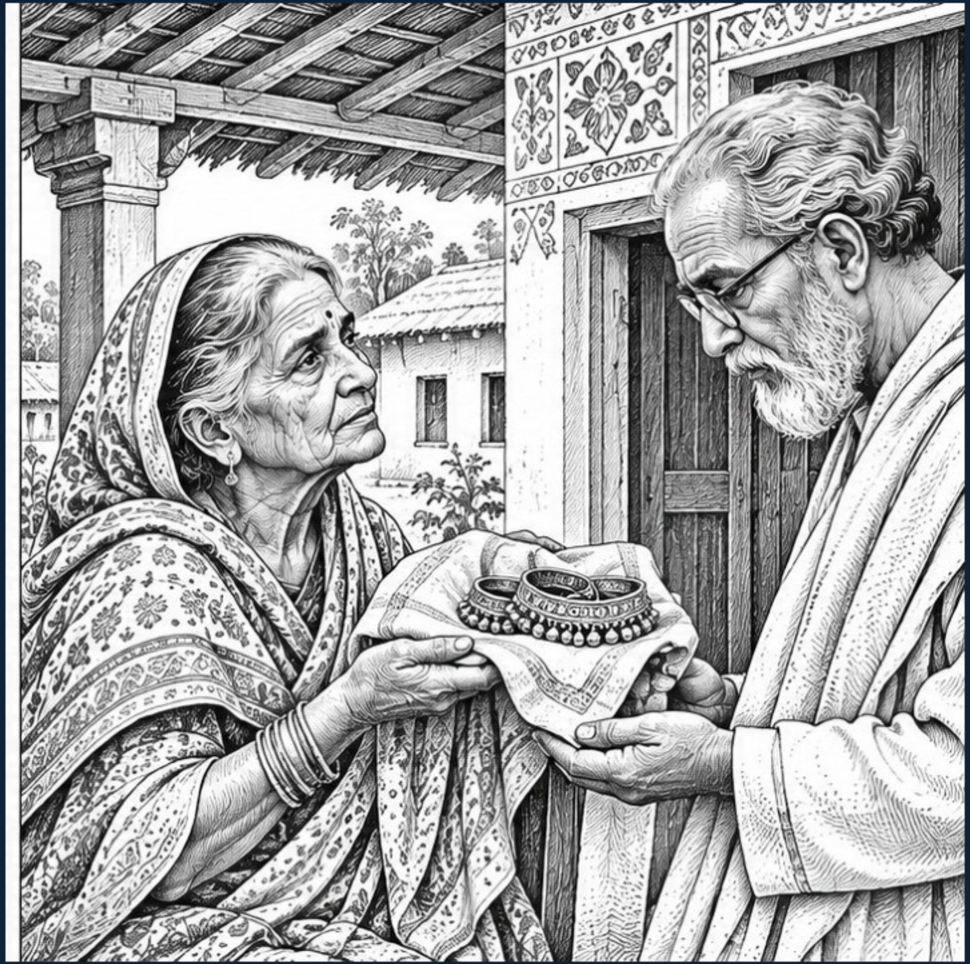

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7. The Anklet, the Refusal of Assistance, and the Extraordinary Dignity of the Ending

The anklet: memory, unequal destinies, and the dignity of refusal

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8. Nand and Nainā: From a Plot of Revenge to the Humanisation of Love

Love and prohibition: the pond and the village's divided world

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CRITICAL READING

A Critical Study of Dr Kailash Kumar Mishra's Essays, Travel Narratives, and Fiction Criticism

> To describe Videha Maithili Prabandha–Nibandha–Samālocanā (Videha–Sadeha 10) simply as a collection of essays, on the ground of its diversity of subjects, would be inadequate.

> The title page identifies an edition dated 2012 and gives the publication particulars of Shruti Prakashan.

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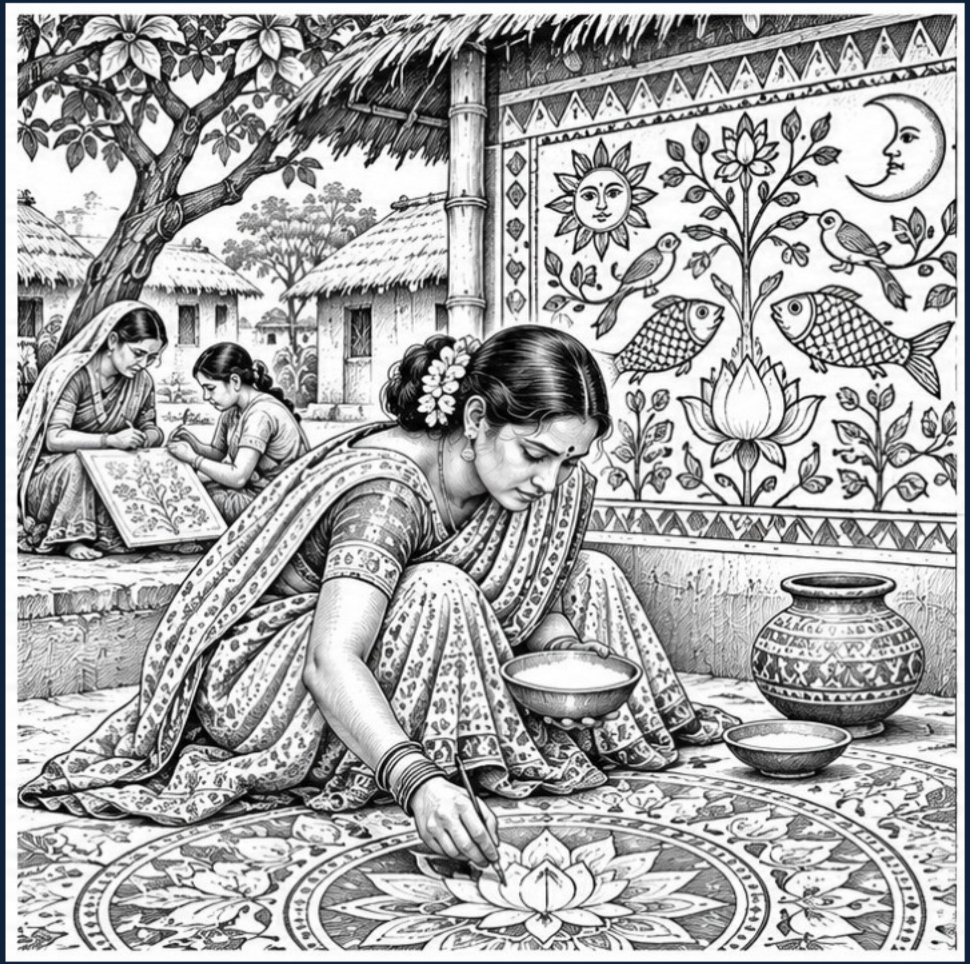

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2. Mithila Painting: The Original Idea of “Parallel Literacy”

Mithila painting: aripan, women’s creativity, and a living pictorial vocabulary

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3. Haflong: Workshop, Dialogue, and the Agency of Indigenous Women

Haflong workshop: dialogue, community knowledge, and reciprocal inquiry

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9. Gāmaka Jinagī (Village Life): Reading Rural Society Through Stories

Rural fiction and archival criticism: the text, its voices, and its evidence

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CRITICAL READING

Folk Life, Women's Voices, and the Test of Evidence

> A Literary and Anthropological Critique of Dr Kailash Kumar Mishra's Prose and Poetry in Videha Sadeha 29

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Folk Sayings: Maithil Women's Experiences in the People's “Public Sphere”

Women’s public speech: folk song, sayings, and collective response

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Madhushravani: Folk and Vedic Traditions and the Question of Ritual Practice upon the Body

Madhushravani: intergenerational cultural knowledge and the practice of painting

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The Memory of Oral Narrative: Grandmother, Bhartrihari, and Gopichand

Oral storytelling: grandmother, young listeners, and the act of documentation

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PART 07

Nit Naval: Rajdev Mandal

The Kosi catastrophe, caste inequality, labour, women's experience, and environmental consciousness in contemporary Maithili poetry

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CRITICAL READING

Ambarā: Folk Experience, Social Resistance, and Poetic Craft

> The Kosi catastrophe, caste inequality, labour, women's experience, and environmental consciousness in contemporary Maithili poetry

> Rajdev Mandal's Ambarā (2010) is a collection of contemporary Maithili poetry in which the concrete circumstances of rural life are intertwined with ethical resistance, social inequality, caste...

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4. 'Bāṛhik Citra': The Kosi Deluge and the Poetic Form of Human Testimony

The Kosi flood: displacement, survival, and the unequal conditions of relief

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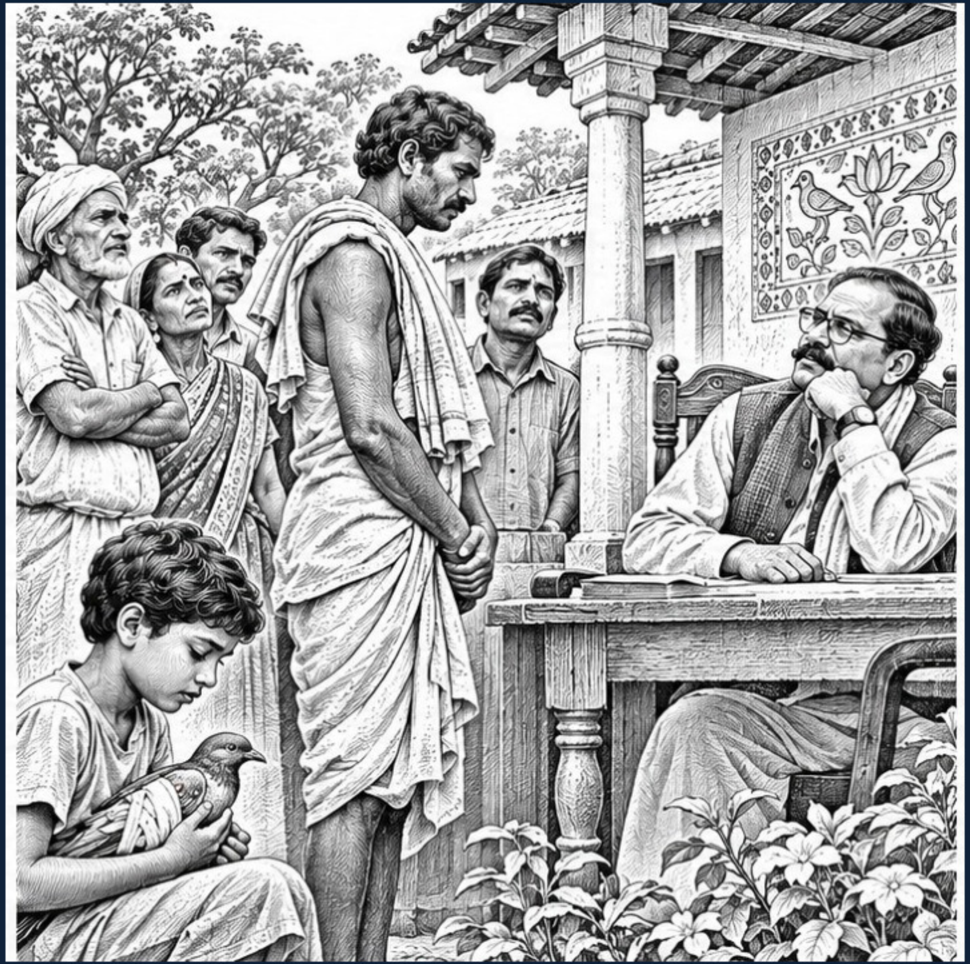

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6. Caste, Humiliation, and the Changing Grammar of Resistance

Caste and recognition: the demand for a name beyond inherited hierarchy

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8. Labour, Poverty, the Body, and Social Visibility

Labour and dignity: the injured hand, the patched garment, and a daughter's attentive gaze

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CRITICAL READING

Vasundharā: Earth, Body, and Resistance

A Sociocritical, Ecological, and Poetic Study of Rajdev Mandal's Vasundharā

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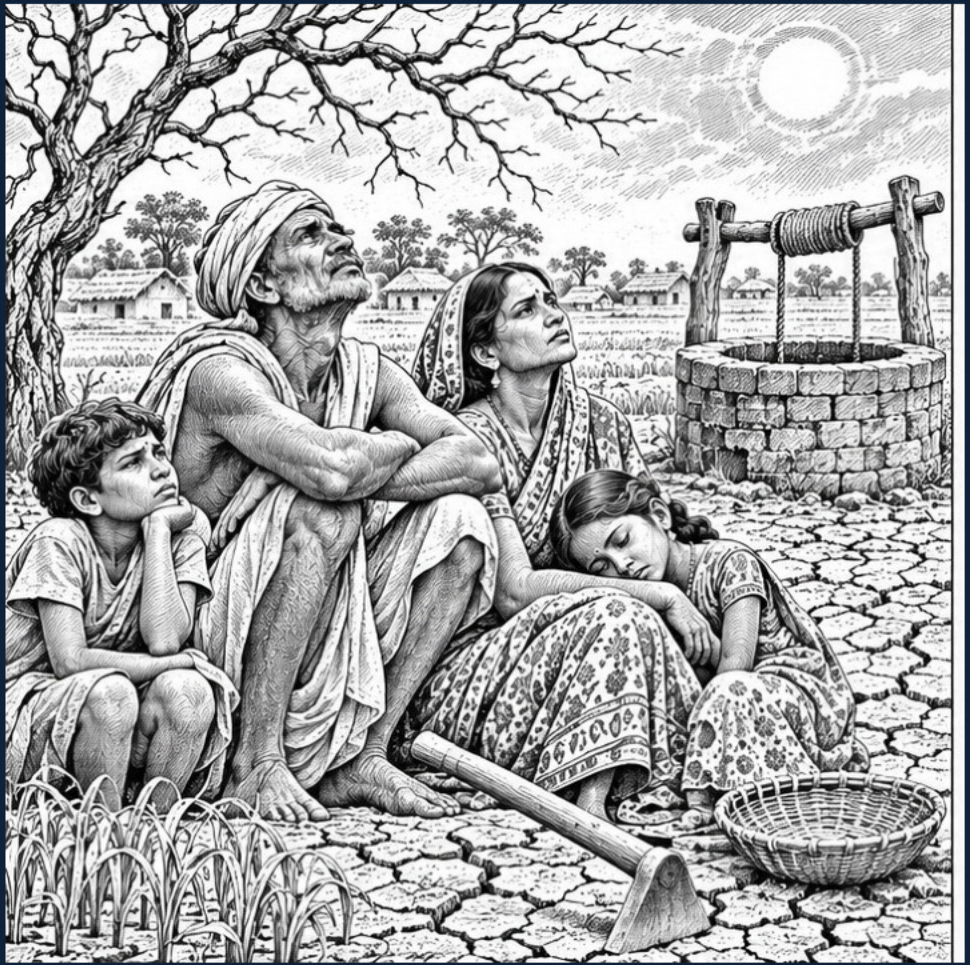

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3. “Famine”: Hunger, Water, and the Unequal Politics of Development

Famine: a threatened harvest, dwindling water, and the uncertainty of rural livelihoods

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4. “The Disabled Labourer”: The Completed Building and the Dispossessed Builder

The disabled labourer: the maker excluded from the building he helped to construct

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7. “Dolnī the Witch”: A Seven-Part Narrative Journey from Rumour to Resistance

Dolnī the Witch: a woman’s voice and the sickle transformed from labour into resistance

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CRITICAL READING

Hamar Ṭol: The Social Body of the Hamlet and Resistance

> Rajdev Mandal's Hamar Ṭol is a narrative of rural life in Mithilā in which the small incidents of a hamlet become connected to the wider structures of caste, labour, gender, religious authority…

Keywords: Hamar Ṭol; Rajdev Mandal; Maithili novel; Dhanuk hamlet; caste; women's identity; folk culture; heteroglossia; social resistance.

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5. Ajay: Educated Resistance and Its Contradictions

The peepal-tree school and the felled mango tree: knowledge, labour, and ecological loss

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6. Nirmalā, or the Woman from Dharmḍīhī: Body, Motherhood, and Autonomy

Nirmalā challenges religious authority and the control of women's bodies

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17. Ajay and Śīlā: Love, Exclusion, and the Final Form of Violence

Ajay and Śīlā: fire, water, social violence, and uncertain refuge

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CRITICAL READING

Jal Bhaṃvar: Society, Water, and Narrative

> The Maithili Novel: Textual Criticism, Social Structure, Women's Experience, and Symbolic Resonance

> Rajdev Mandal's Jal Bhaṃvar does not present rural life in Mithilā merely as a private story of love; it tests the ethical possibilities of human existence amid caste, wealth, the village council, labour...

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3. The Expansion of the Plot: From Private Love to Communal Crisis

The river crossing: work, livelihood, and the dangerous current of the Kosi

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11. Simānpurvālī: An Alternative Sociality of Care

Nītā and Simānpurvālī: care as resistance to public accusation

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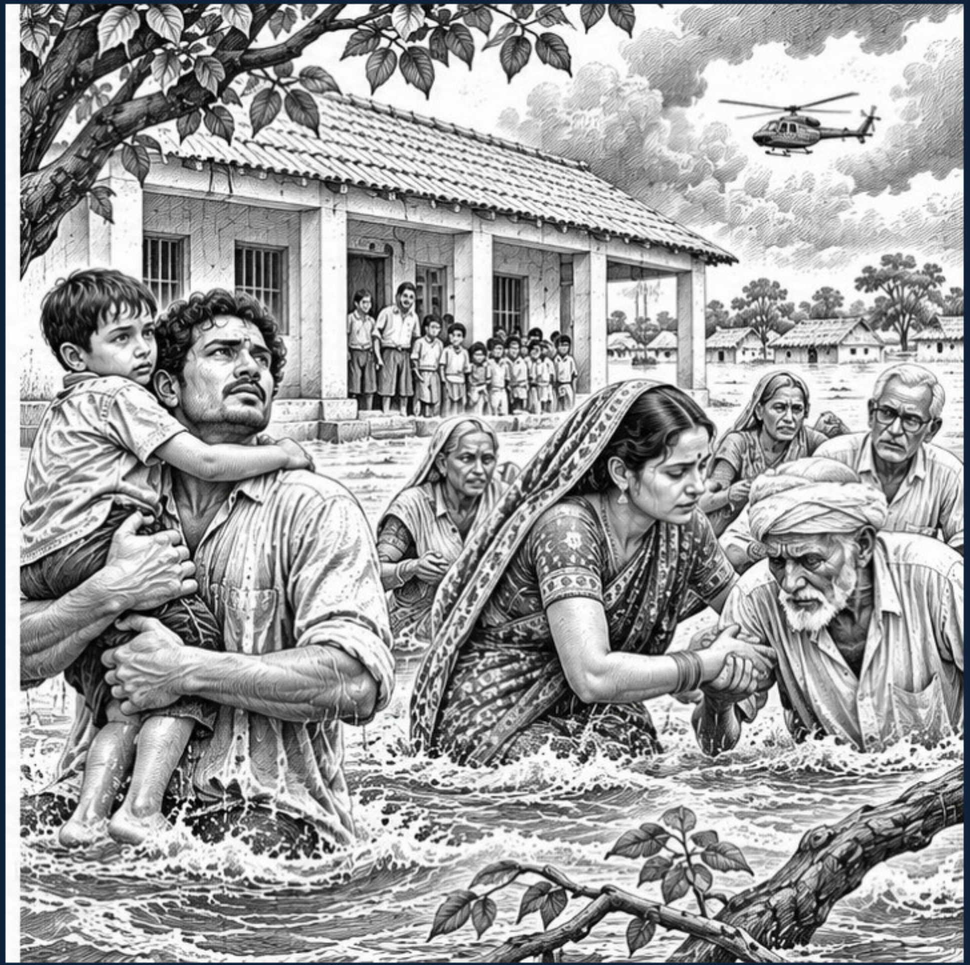

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14. Ethical Transformation and a Critical Reading of the Conclusion

The flood: a child rescued and vulnerable neighbours carried towards shelter

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CRITICAL READING

Jāl: Debt, Caste, and Women's Resistance

A Critical Study of the Screenplay Form and Social Significance of Rajdev Mandal's Jāl

Rajdev Mandal's Jāl employs the familiar narrative elements of love, familial obligation, and crime in an attempt to give visual expression to the interlocking relations of debt, property, caste, and...

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5. River, Boat, and Train: The Visual Politics of Rural Geography

The crowded river crossing: books, milk cans, labour, and the first encounter

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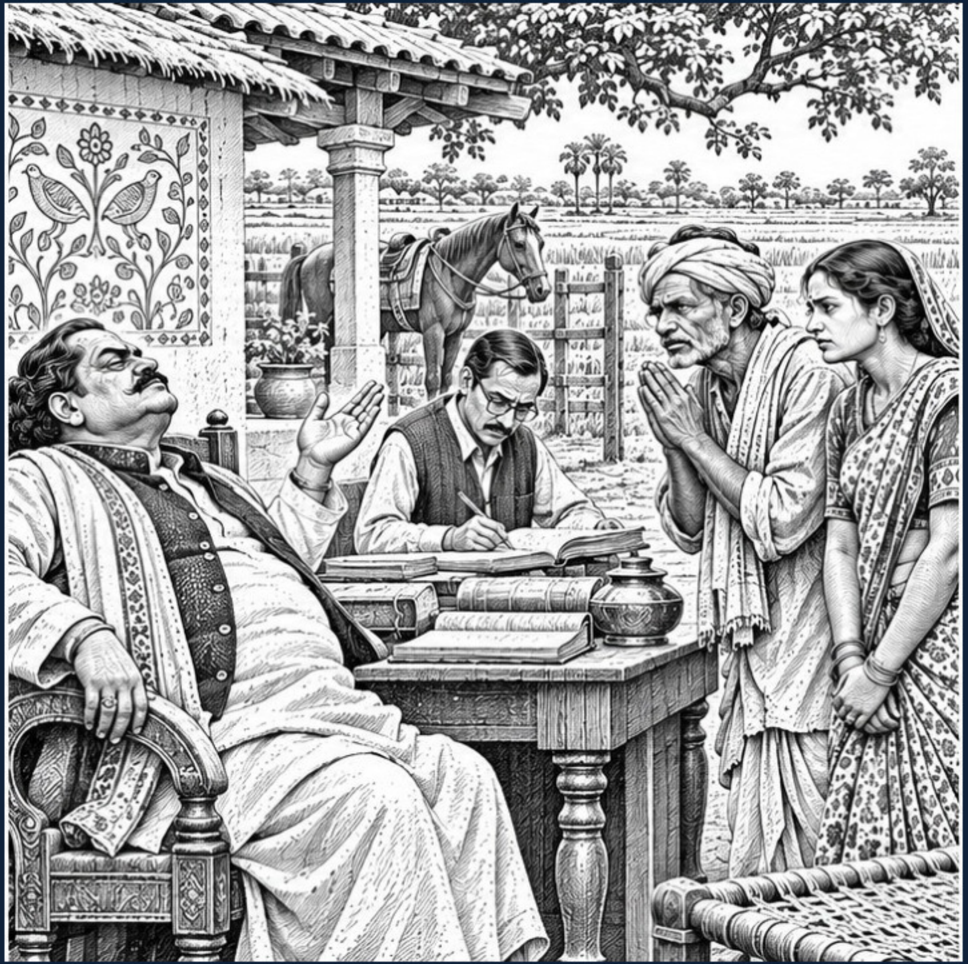

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8. Shyam Babu: The Sympathetic Father and Agent of Domination

The ledger of dependence: Suidchan, Shyam Babu, and Barsā

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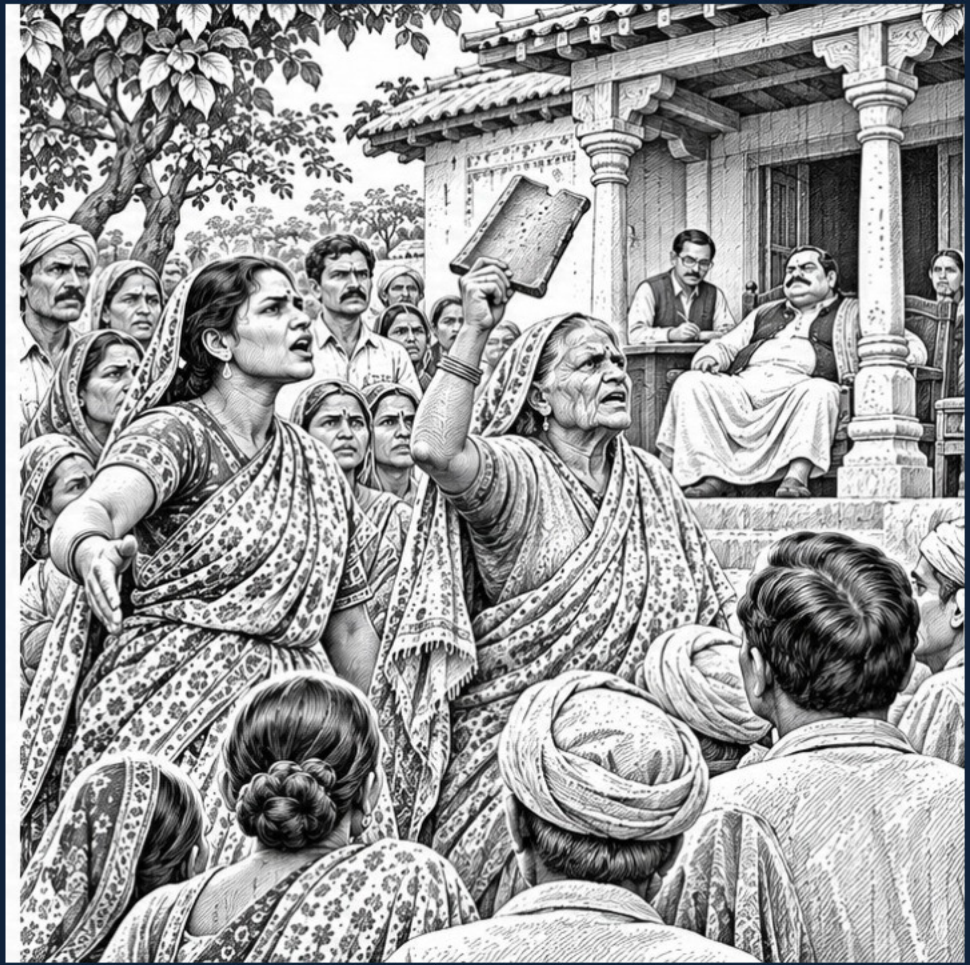

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10. Phuliya and Chanki: From Private Humiliation to Public Resistance

Phuliya and Chanki: a women-led challenge to the moneylender’s power

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CRITICAL READING

Lāj: Women's Education, Class Power, and Moral Recognition

Rajdev Mandal's Lāj is a rural social one-act play written in support of women's education, but its critical significance is not confined to the exhortation to "educate daughters." The play depicts...

Keywords: Rajdev Mandal; Lāj; Maithili one-act drama; Savitā; women's education; class power; social drama; recognition.

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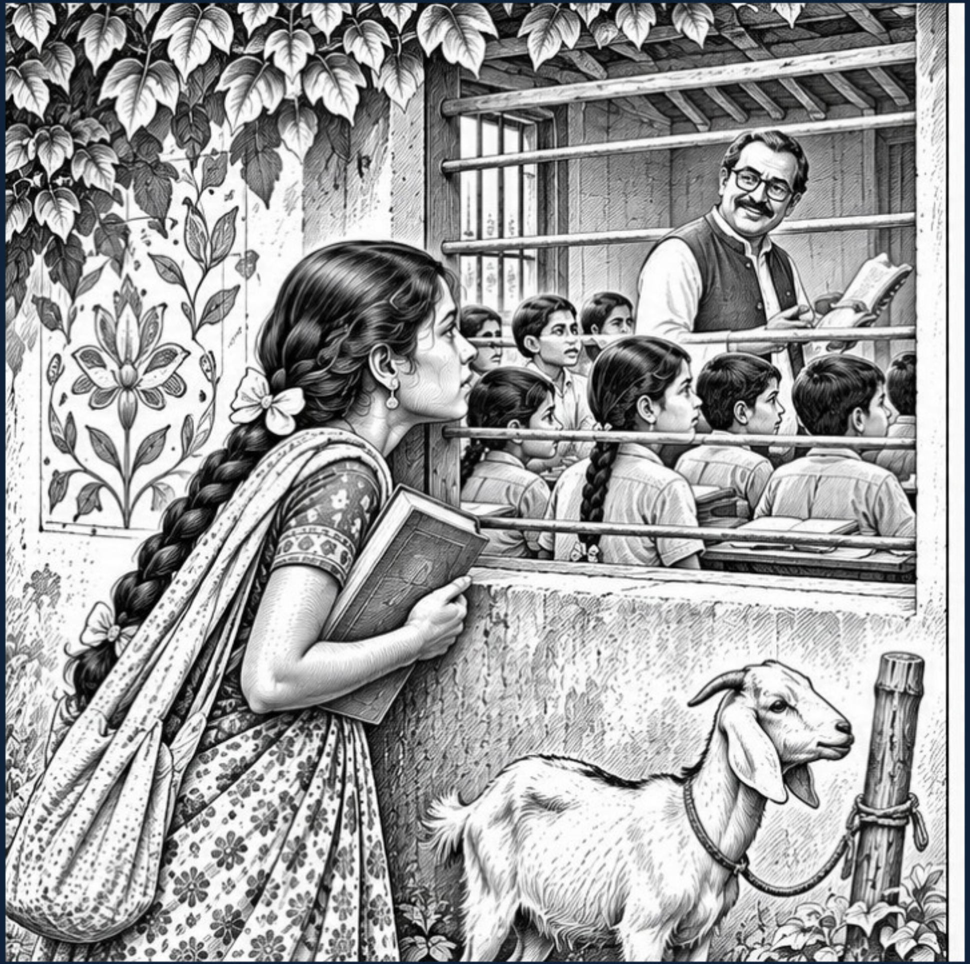

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3. The Structure of Nine Scenes: From Initial Prohibition to Final Acceptance

Savitā at the school window: curiosity confronted by a barrier to education

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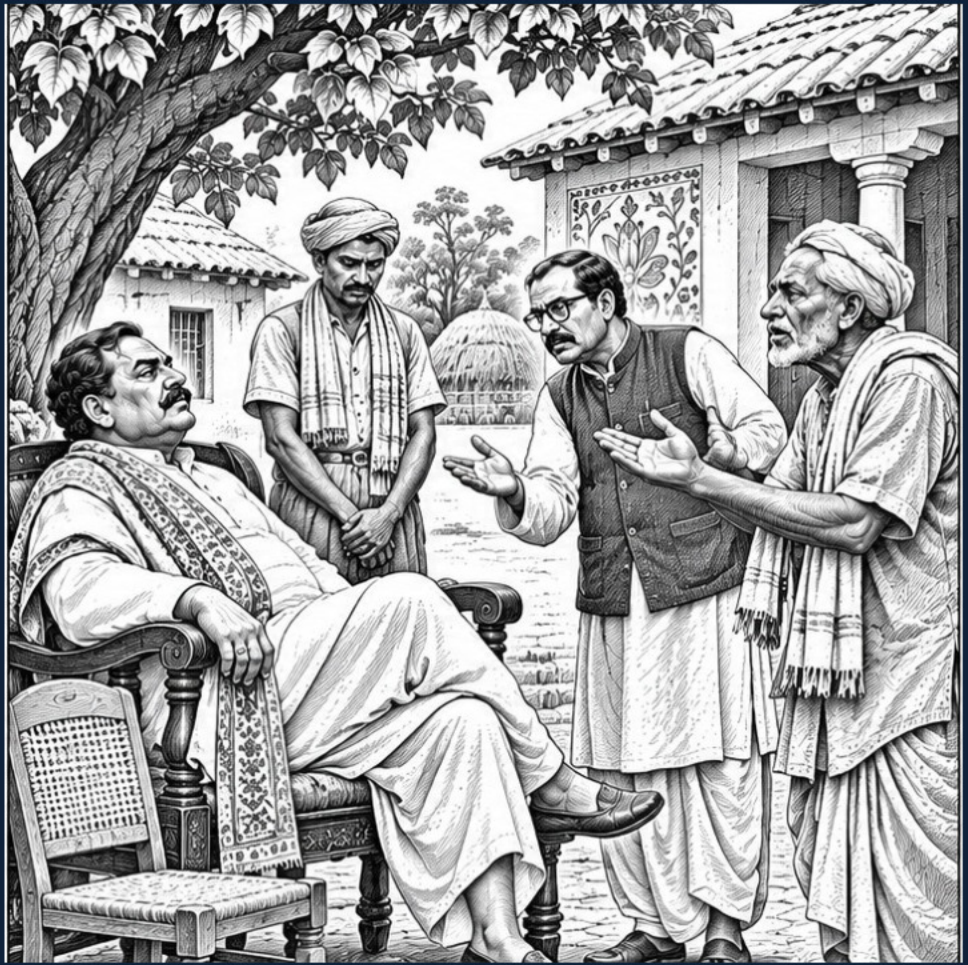

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8. Kulānand’s Courtyard: The Power of Land, Seating, and Speech

Kulānand’s courtyard: unequal seating, landed authority, and the labourer’s standing place

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14. Recognition, Moral Reversal, and the Problem of Forgiveness

Savitā's medical care: recognition and remorse without an assured institutional remedy

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CRITICAL READING

Pañcaitī: Social Justice, Caste Regulation, and Women's Resistance

> Rajdev Mandal's short screenplay Pañcaitī (2013) centres on an inter-caste love marriage to present the conflict among collective discipline in rural society, women's autonomy, and legal justice.

> Keywords: short screenplay; Rajdev Mandal; Pañcaitī; inter-caste marriage; caste; women's autonomy; social justice; scene construction

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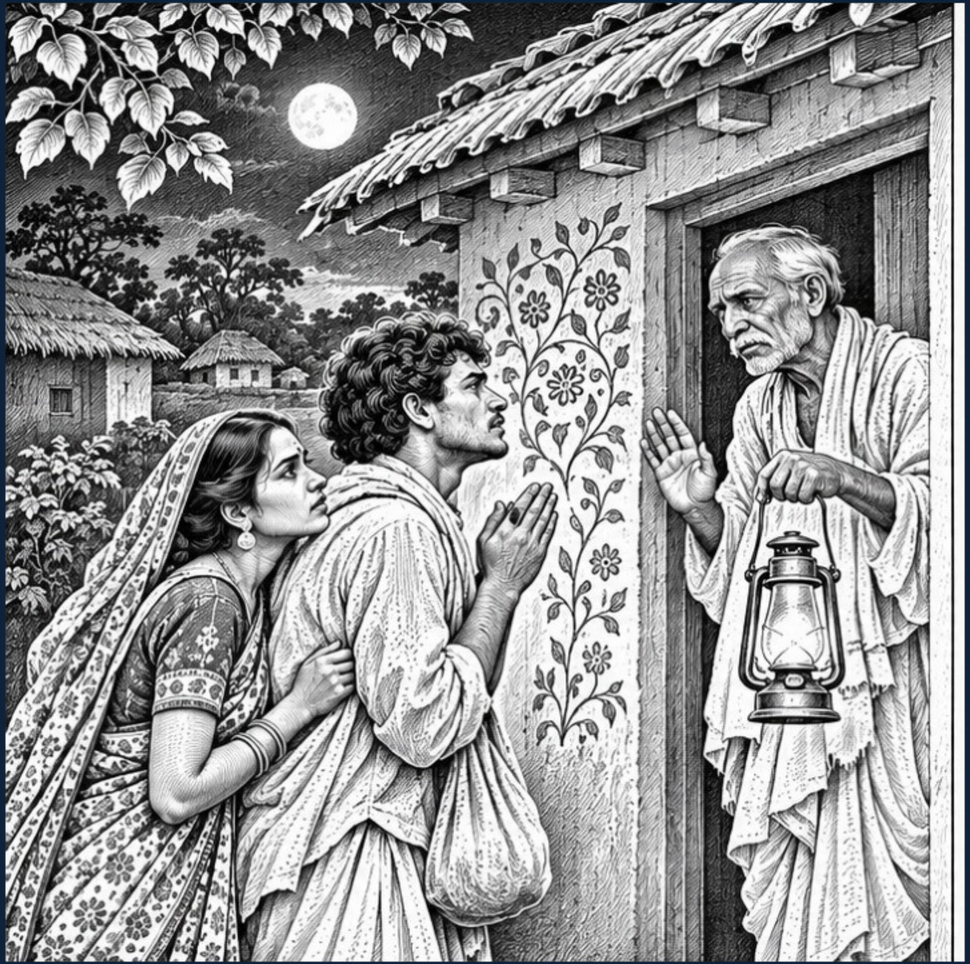

ILLUSTRATION 48 / 94

3. Nine Scenes: From Information to Public Confrontation

Kishan and Lalitā seek refuge: legal rights confronted by fear of reprisal

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6. Gītā: From Supporting Character to Moral Protagonist

Gītā on the road: education, mobility, and the work of resistance

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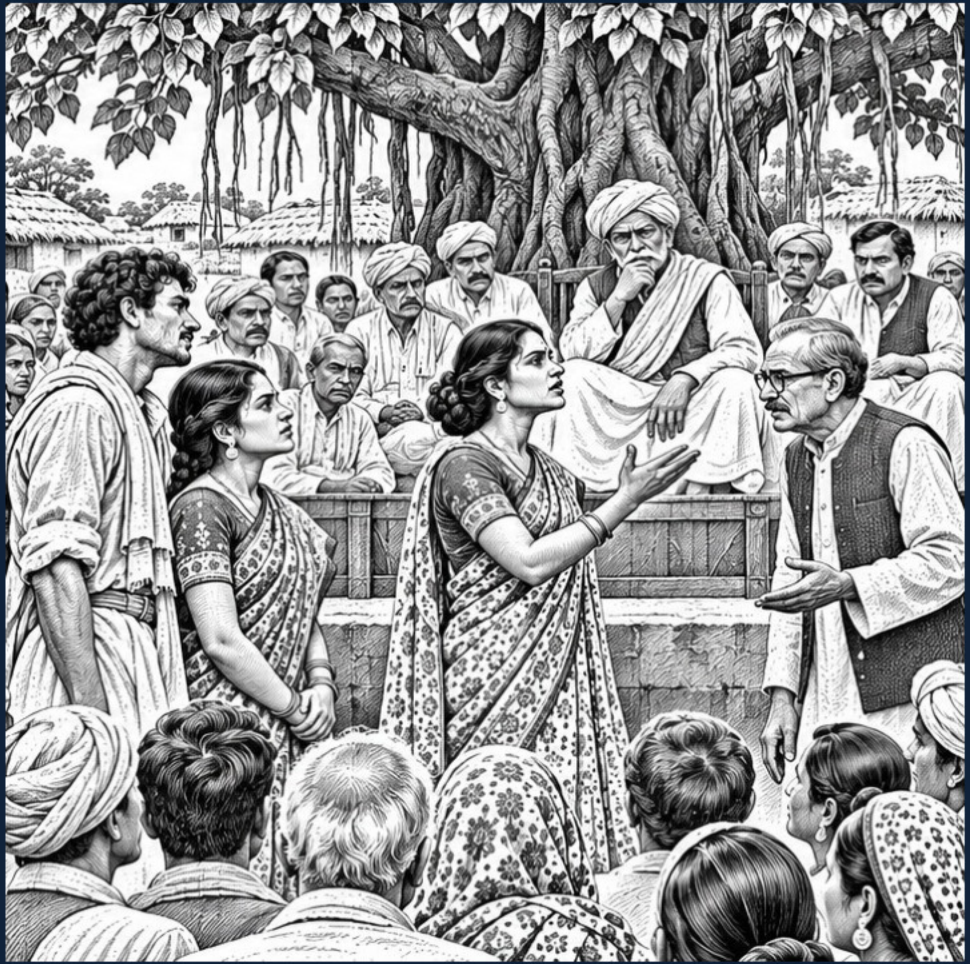

ILLUSTRATION 50 / 94

9. Law, Public Honour, and Constitutional Morality

At the village council: a punitive assembly challenged in public

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CRITICAL READING

The Colours of Triveṇī: Narratives of Home, Class, and Fear

An Extended Literary Review of Rajdev Mandal's 'Rūsal Bauā', 'Dokh Kekar', and 'Ḍarak Nadī'

The three stories in Rajdev Mandal's Triveṇīk Raṅg—'Rūsal Bauā', 'Dokh Kekar', and 'Ḍarak Nadī'—turn the familiar domestic world into an intense theatre of social contradictions.

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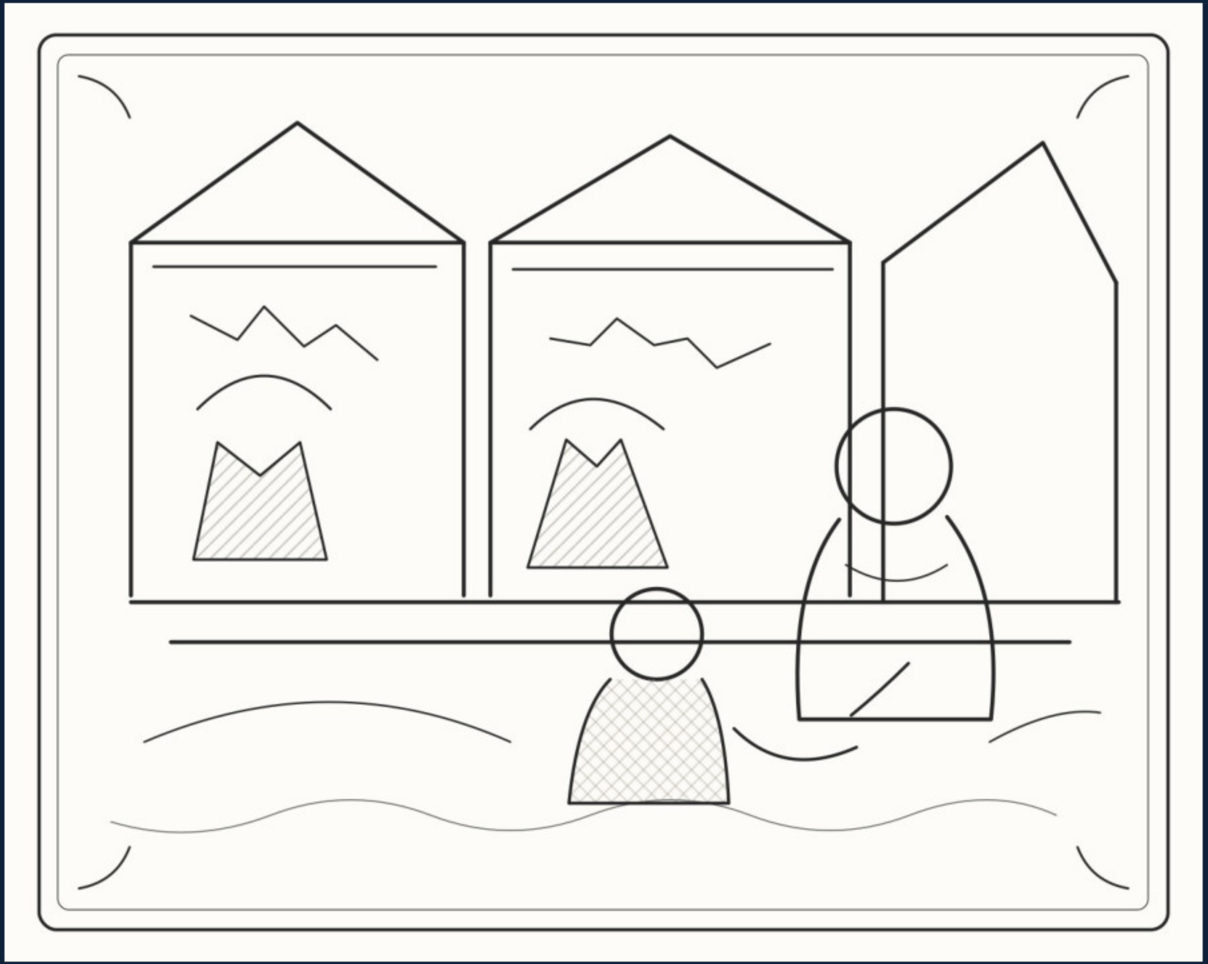

ILLUSTRATION 51 / 94

3.1 Clothing, the Fair, and Social Distance

The fair and the new clothes: childhood desire amid unequal means

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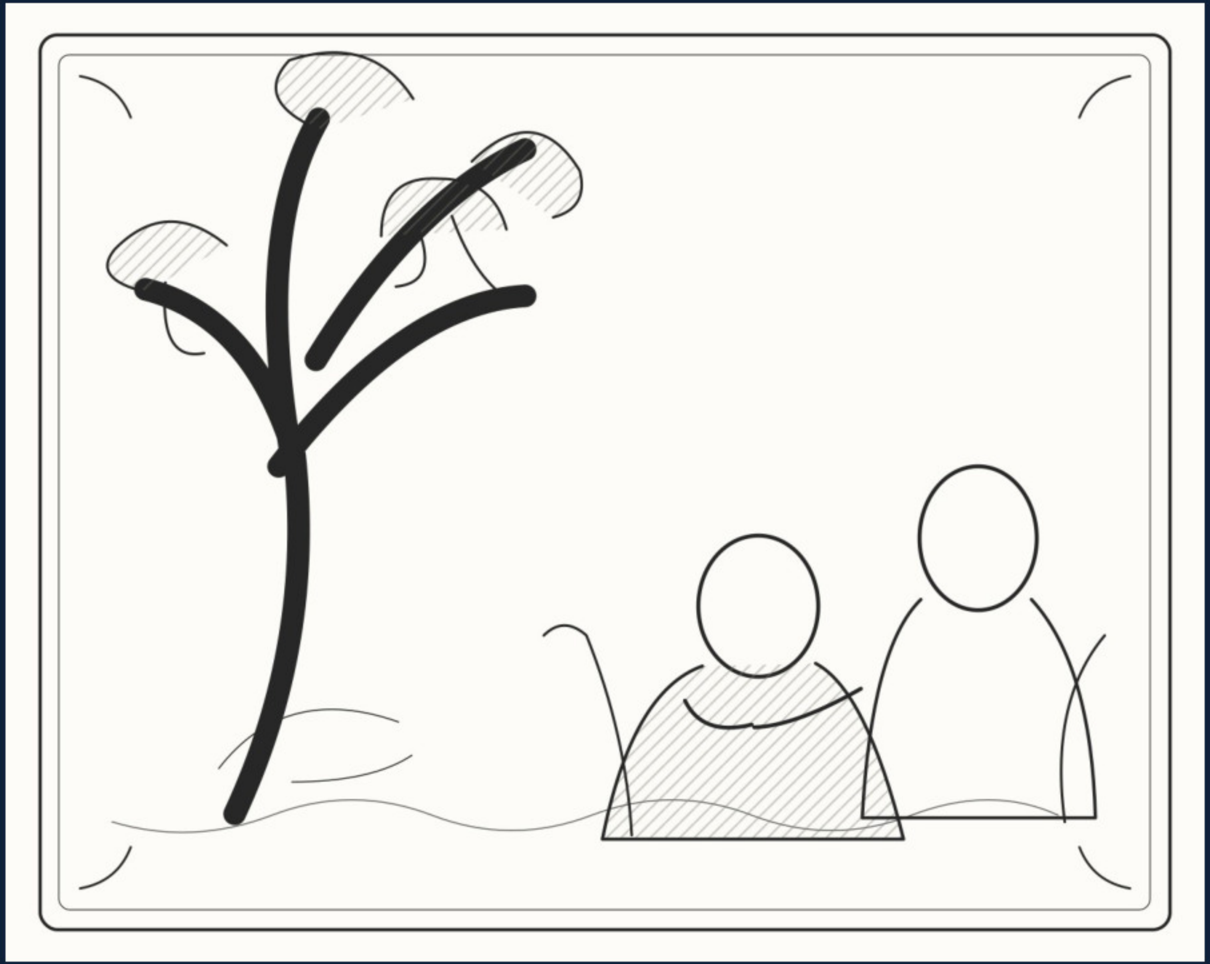

ILLUSTRATION 52 / 94

4.2 Miscarriage, Dowry, and Exile: A Critical Reading

The mango grove: a mother's nocturnal care amid the ordeal of exile

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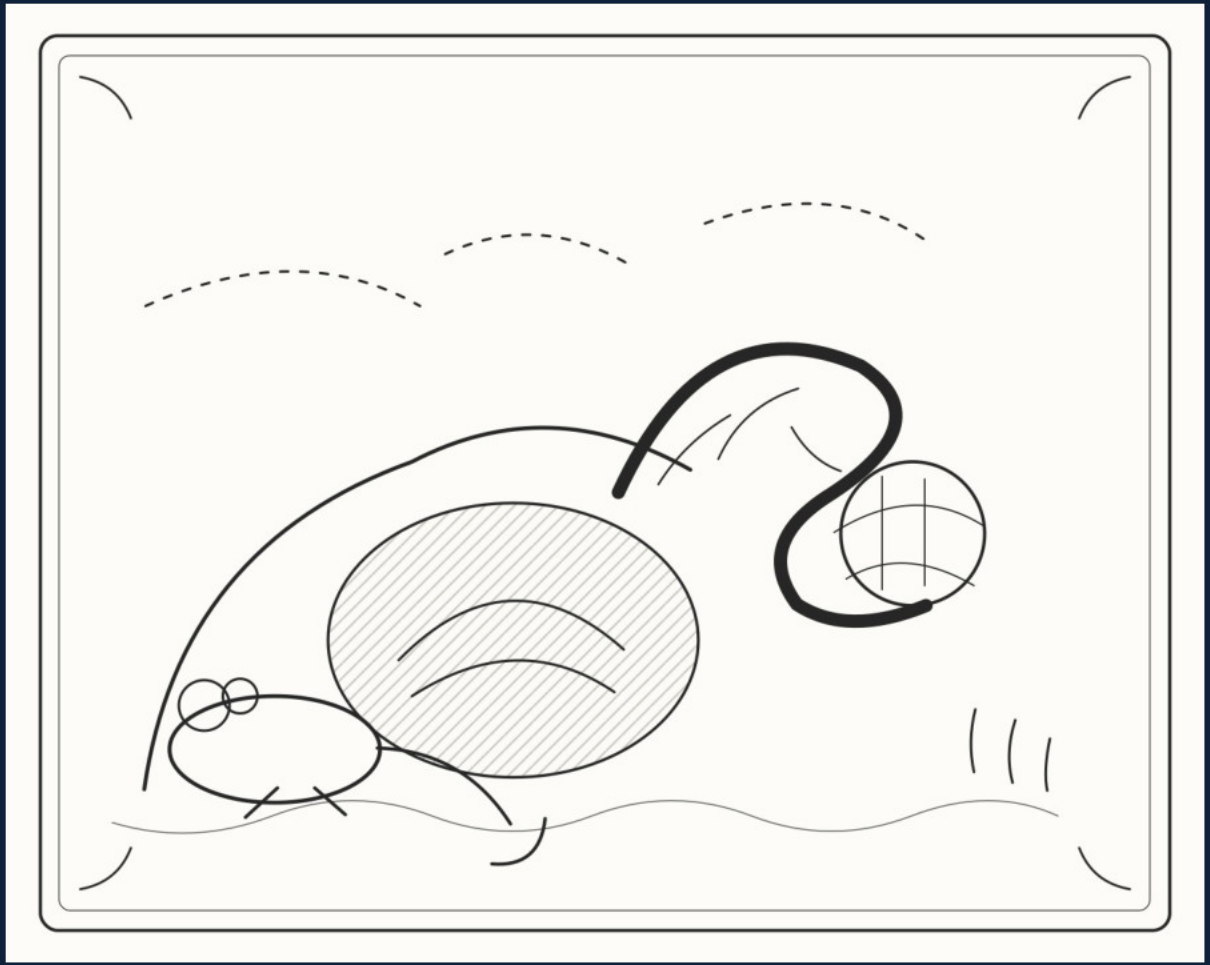

ILLUSTRATION 53 / 94

5.2 The Snake's Cast Skin: Visible Fear and Actual Danger

The snake’s shed skin: mistaken danger and the uncertainty beyond it

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Vāpasī: The Irretrievability of Prestige and the Fracture of Relationships

> A Text-Based Dramaturgical and Sociocultural Study of Rajdev Mandal's One-Act Play Collection Vāpasī

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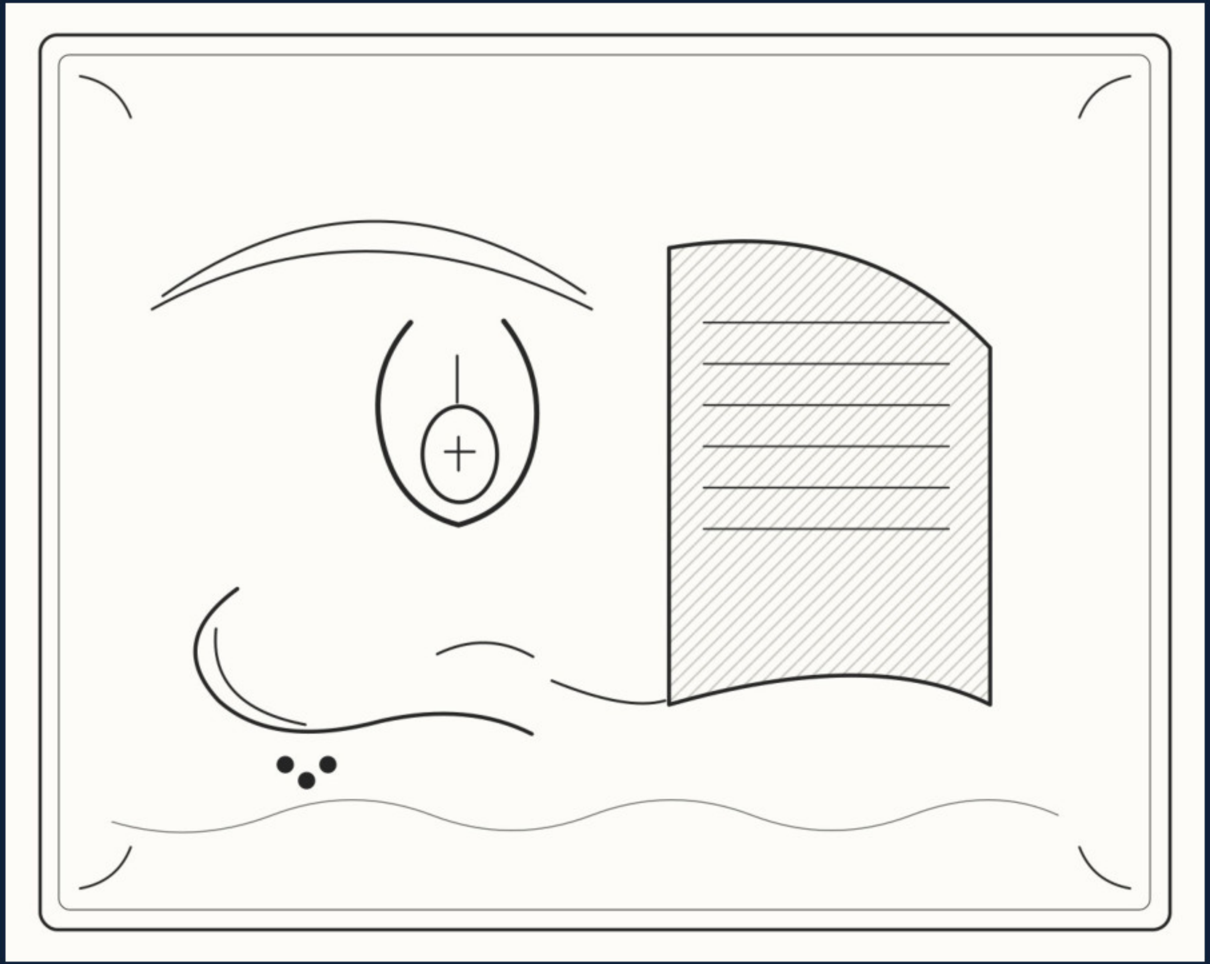

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3.3 Objection within the Household: Generations and the Role of Women

The disputed gold earring: a small object carrying the weight of prestige

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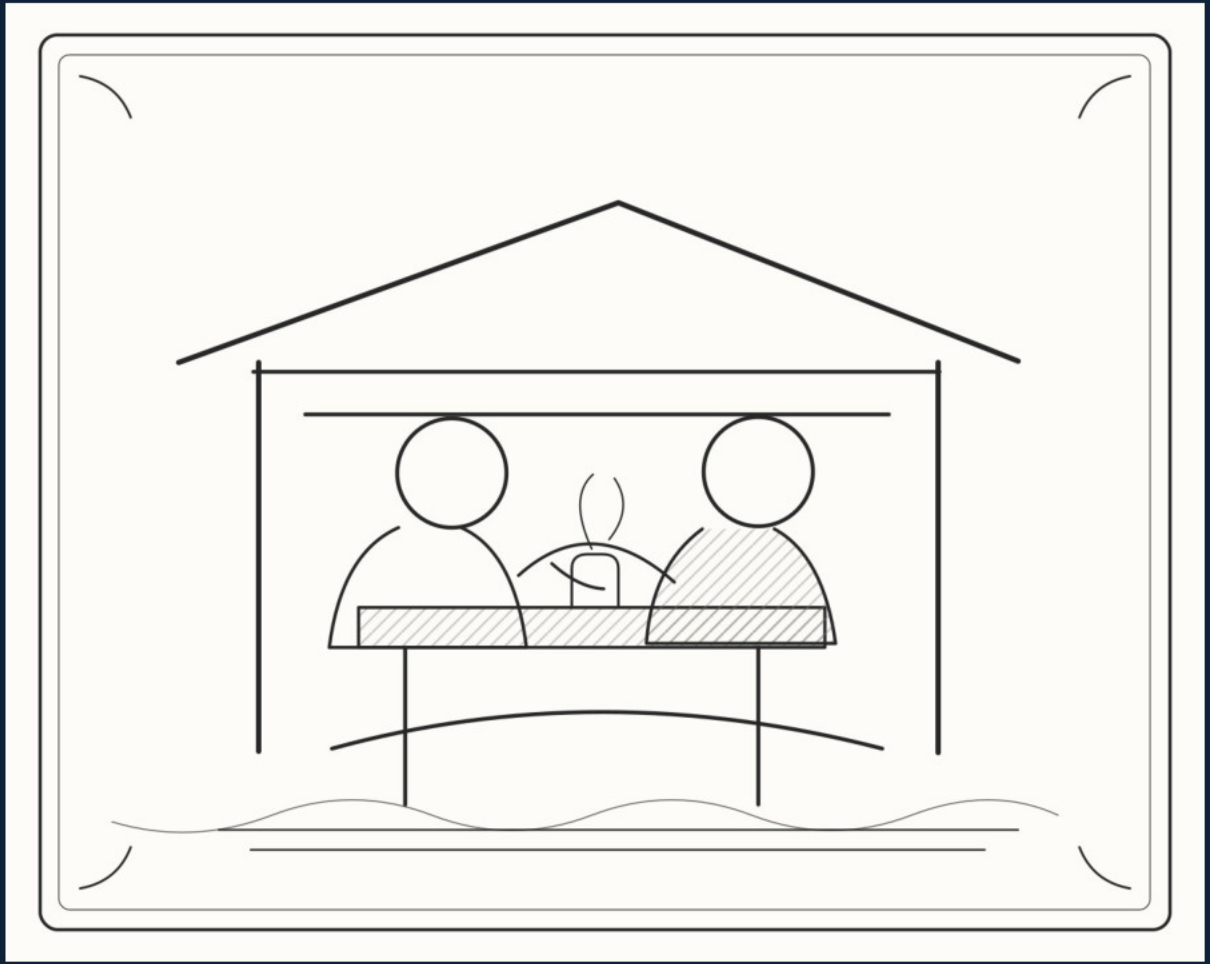

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4.2 The Second Scene: Memory and Recognition at the Village Crossroads

The crossroads tea shop: communal memory and contested recognition

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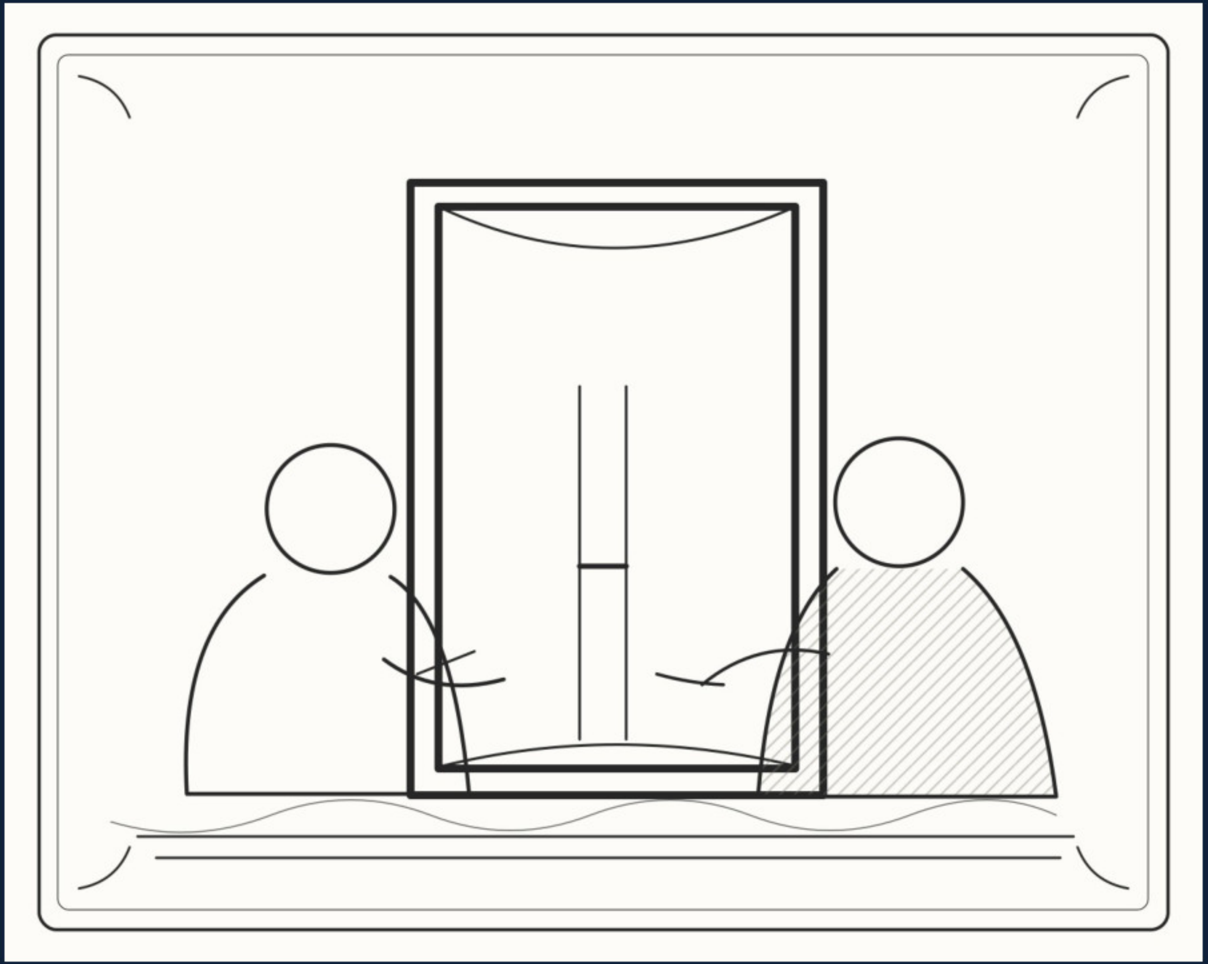

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4.3 The Third Scene: A Conflict of Identity and an Open Ending

The threshold: a brother returns only to be denied belonging

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PART 08

Nit Naval: Shiv Kumar Prasad

Dr Shiv Kumar Prasad’s Manak Hāṭ fashions a world of contemporary Maithili poetry in which individual sensibility and the life of the people continually enter one another.

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CRITICAL READING

Manak Hāṭ: Self-Experience, Folk Consciousness, and Contemporary Maithili Poetry

> Dr Shiv Kumar Prasad’s Manak Hāṭ fashions a world of contemporary Maithili poetry in which individual sensibility and the life of the people continually enter one another.

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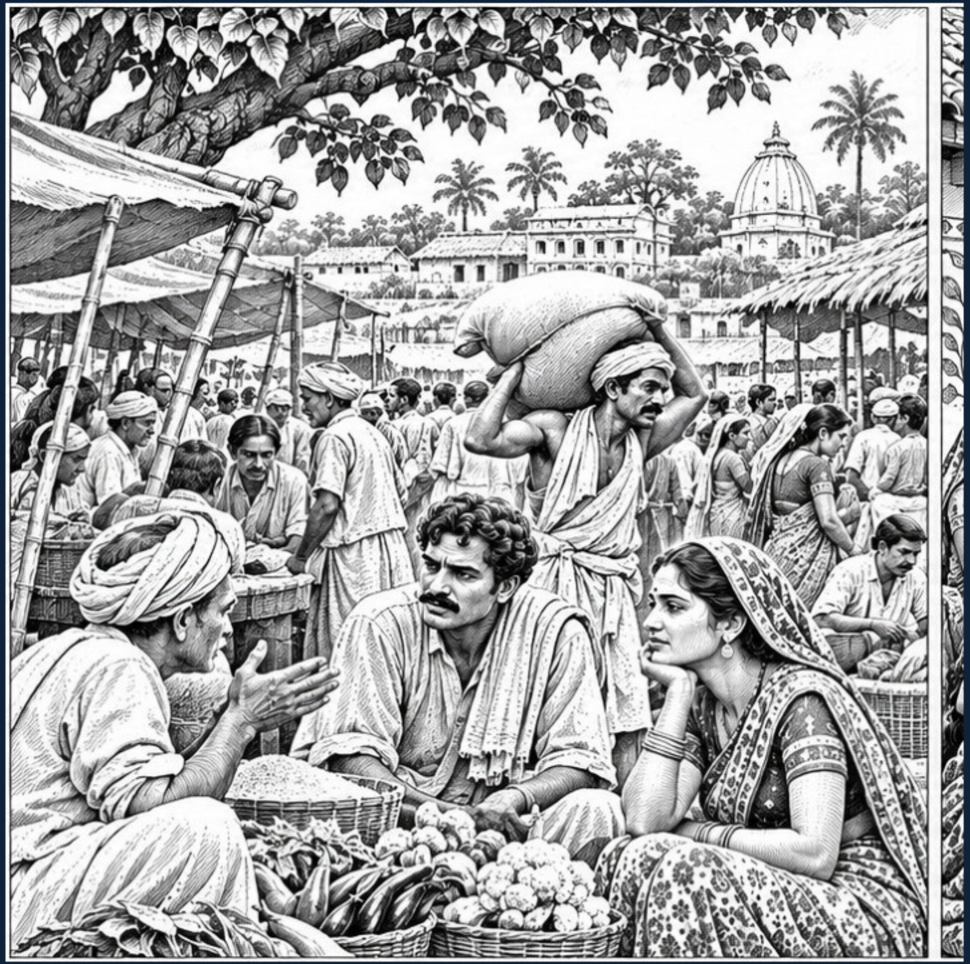

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Manak Hāṭ: Self-Experience, Folk Consciousness, and Contemporary Maithili Poetry

Dr Shiv Kumar Prasad's Manak Hāṭ fashions a world of contemporary Maithili poetry in which individual sensibility and the life of the people continually enter one another.

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CRITICAL READING

Soṃhāt–Ansoṃhāt: The Poetic World of Life

> Dr Shiv Kumar Prasad’s Maithili poetry collection Soṃhāt–Ansoṃhāt brings together diverse voices of inward dialogue, rural memory, linguistic identity, social irony, labour, family feeling, and the…

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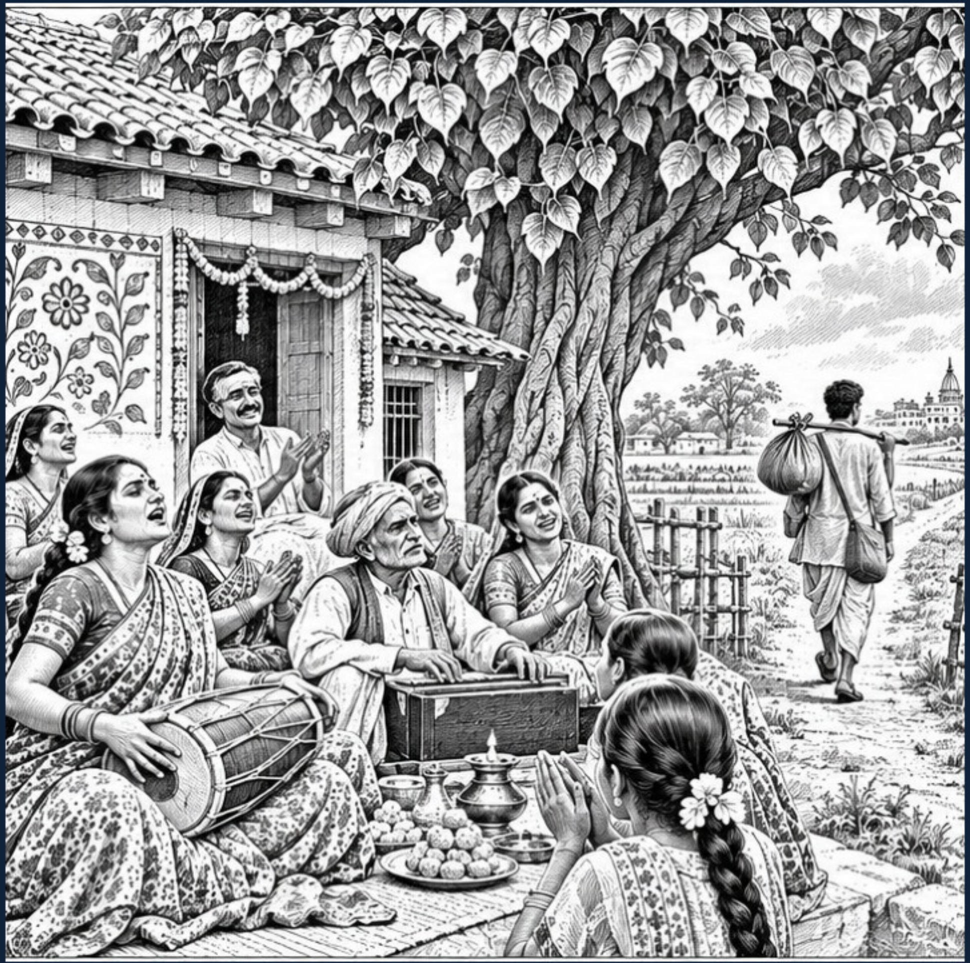

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Soṃhāt–Ansoṃhāt: The Poetic World of Life

Dr Shiv Kumar Prasad's Maithili poetry collection Soṃhāt–Ansoṃhāt brings together diverse voices of inward dialogue, rural memory, linguistic identity, social irony, labour, family feeling, and the...

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CRITICAL READING

Rāga–Virāga: Folk Memory, Linguistic Identity, and Social Ethics

> Dr Shiv Kumar Prasad's Rāga–Virāga creates an intense poetic dialogue between love and detachment, lived experience and self-examination, memories of Mithila and its changing social reality.

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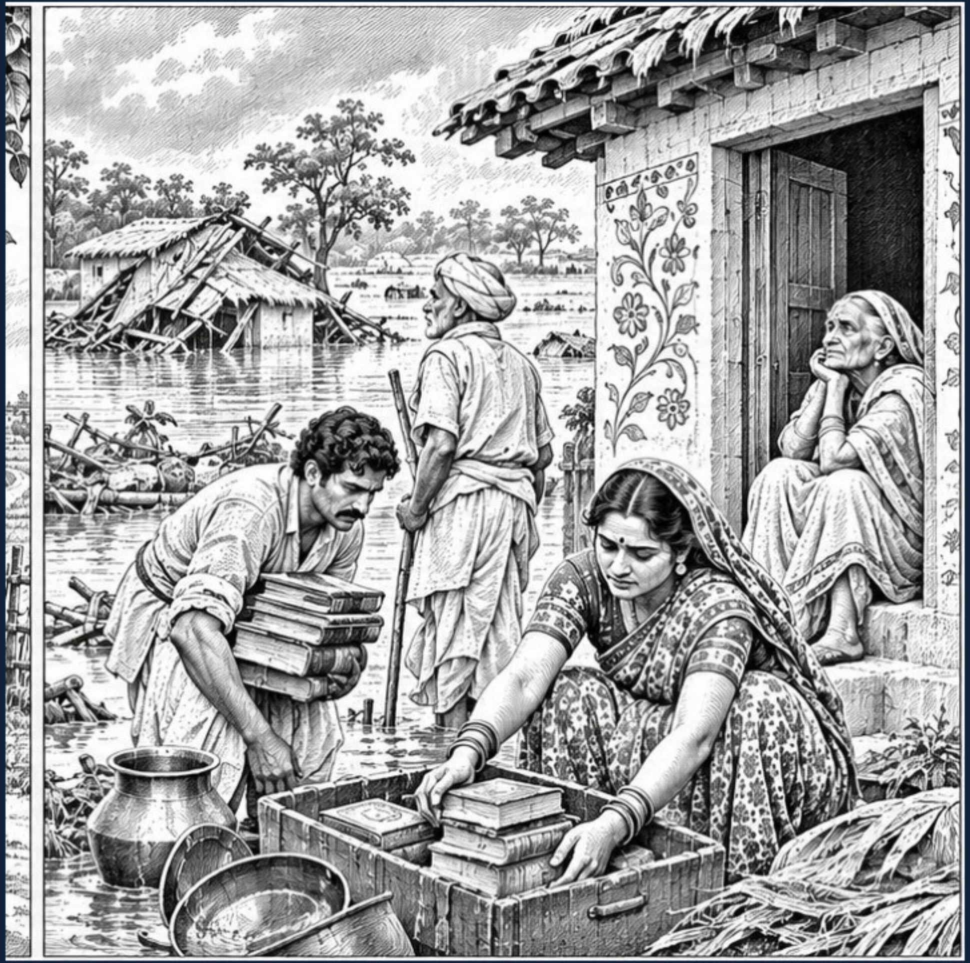

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Rāga–Virāga: Folk Memory, Linguistic Identity, and Social Ethics

Dr Shiv Kumar Prasad's Rāga–Virāga creates an intense poetic dialogue between love and detachment, lived experience and self-examination, memories of Mithila and its changing social reality.

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Paghalait Himkhaṇḍ: Hindi–Maithili Poetry Translation and Women's Consciousness

> An Extended Literary-Critical Study of Rajni Chhabra's Poetry and Dr Shiv Kumar Prasad's Maithili Translation

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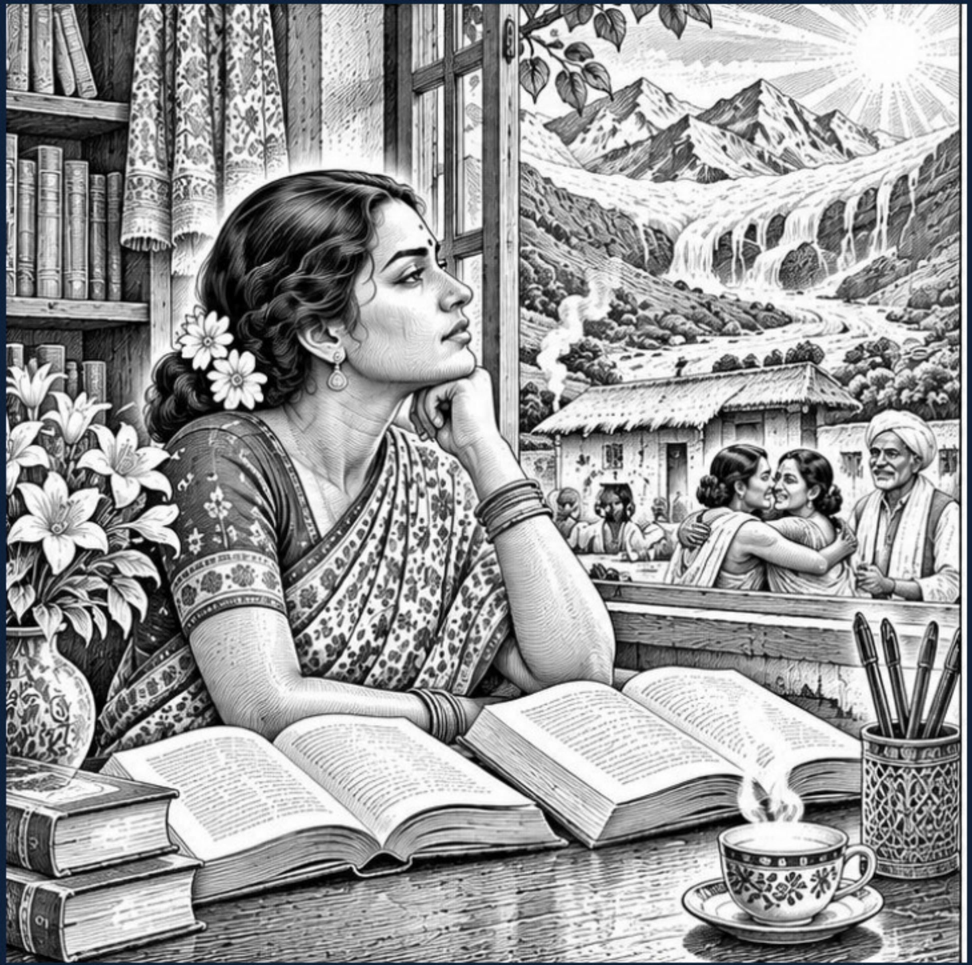

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1. Introduction: Poetry within Translation and a New Language within Poetry

Poetry between Hindi and Maithili: a thawing landscape of memory

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Kṣitij: People's Poetry, Bilingual Fiction, and the Ideal of Collective Life

> An Extended Literary-Critical Review of Three Essays on Nāgārjun and Anūp Lāl Maṇḍal in Dr Shiv Kumar Prasad's Kṣitij

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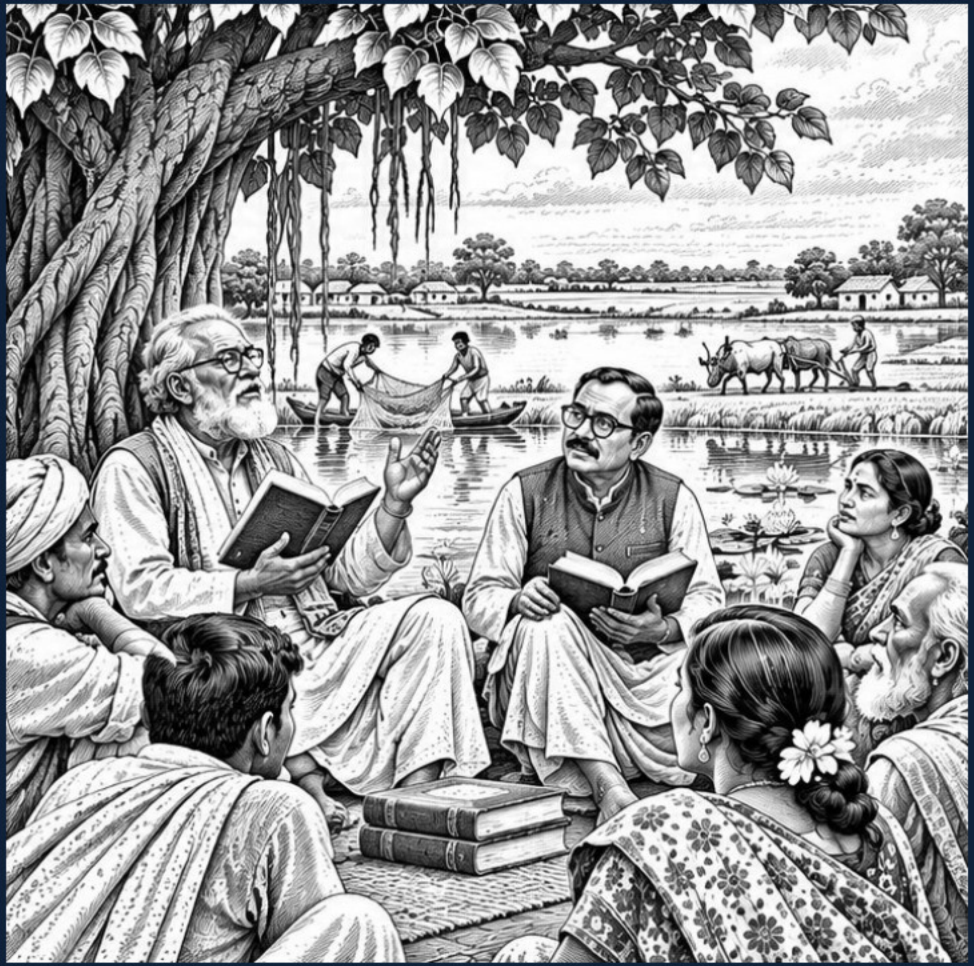

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1. Critical Context: Literature, Society, and Evaluative Perspective

Poetry, rural life, and the public argument of criticism

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PART 09

Nit Naval: Ramdev Prasad Mandal ‘Jhāṛūdār’

Ramdev Prasad Mandal ‘Jhāṛūdār's’ Gītāñjali Jhāṛū: Social Concerns, Lyric Technique, and Literary Evaluation

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CRITICAL READING

Gītāñjali Jhāṛū: The Broom Metaphor and Poetry Committed to the People

> Ramdev Prasad Mandal ‘Jhāṛūdār's’ Gītāñjali Jhāṛū: Social Concerns, Lyric Technique, and Literary Evaluation

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1. People's Poetry and Jhāṛūdār's Poetic World

The broom as an instrument of collective moral resistance

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Hamrā Binu Jagat Sunnā Chai: The Poetic Language of Folk Life and People's Consciousness

> A Literary-Critical Study of Folk-Life Poetics, the Formal Distinctiveness of the 'Jhāṛū', and Maithili People's Consciousness

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1. The Direct Relationship between People's Lives and Poetry

The broom as an emblem of public poetry and ethical resistance

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PART 10

Nit Naval: Anand Kumar Jha

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Ṭākāk Mol: The Economics of Dowry, Women's Identity, and the Ethical Conflict of Maithili Theatre

> An Extended Critical Study of Anand Kumar Jha's Play

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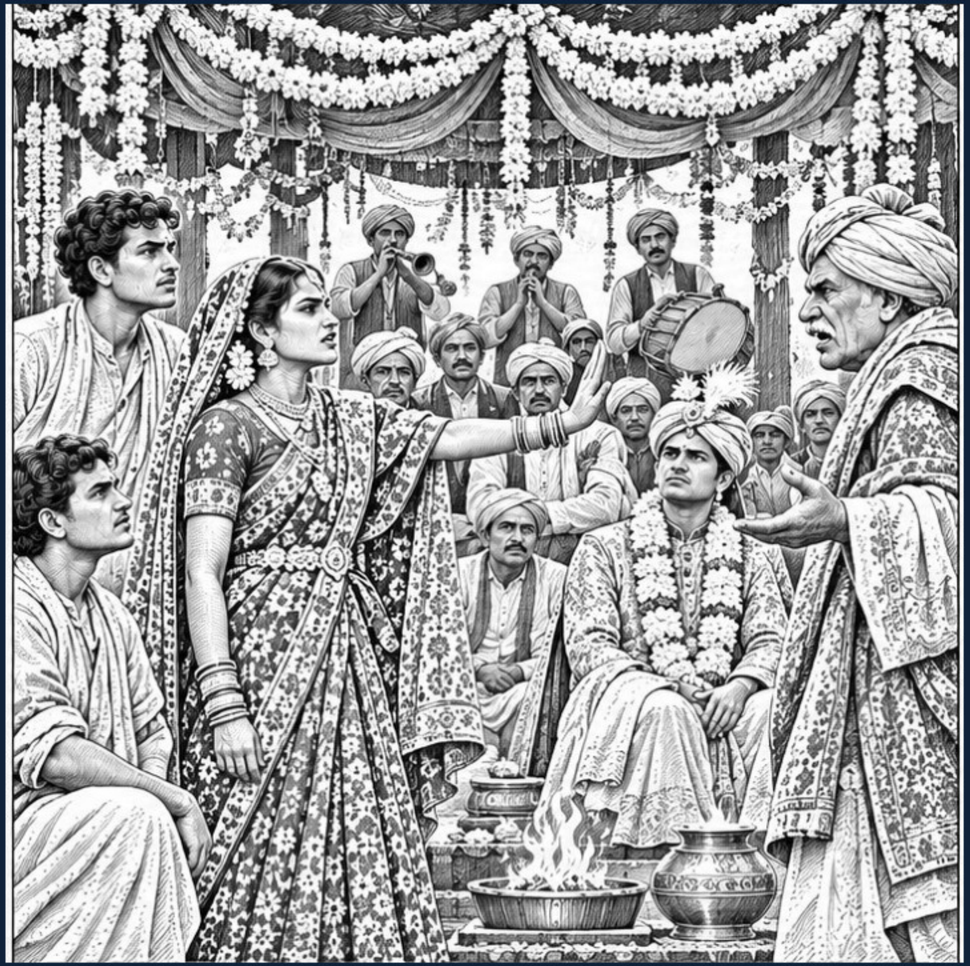

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3. The Three-Act Structure: From Private Anguish to Public Decision

The wedding pavilion as a site of public refusal

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The Inner Structure of Kalah: Economic Insecurity, Familial Authority, Women's Identity, and the Dramaturgy of Tragedy

> An Extended Critical Study of Anand Kumar Jha's Kalah

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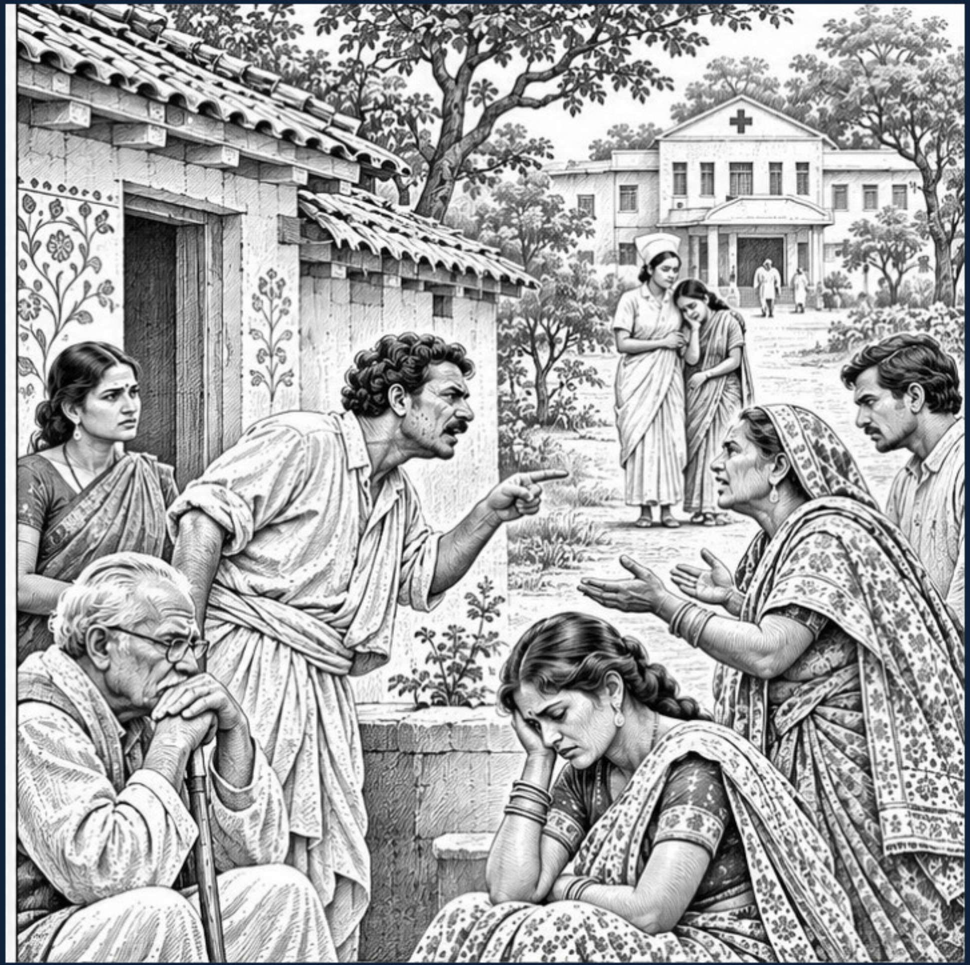

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2. The Architecture of the Plot: Deepening Crisis across Three Acts

The domestic dispute and the hospital horizon of tragedy

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The Politics of Character Assassination, Public Morality, and a Changing Society

> An Extended Literary-Critical Appraisal of Anand Kumar Jha’s Social Play Badalait Samāj (A Changing Society)

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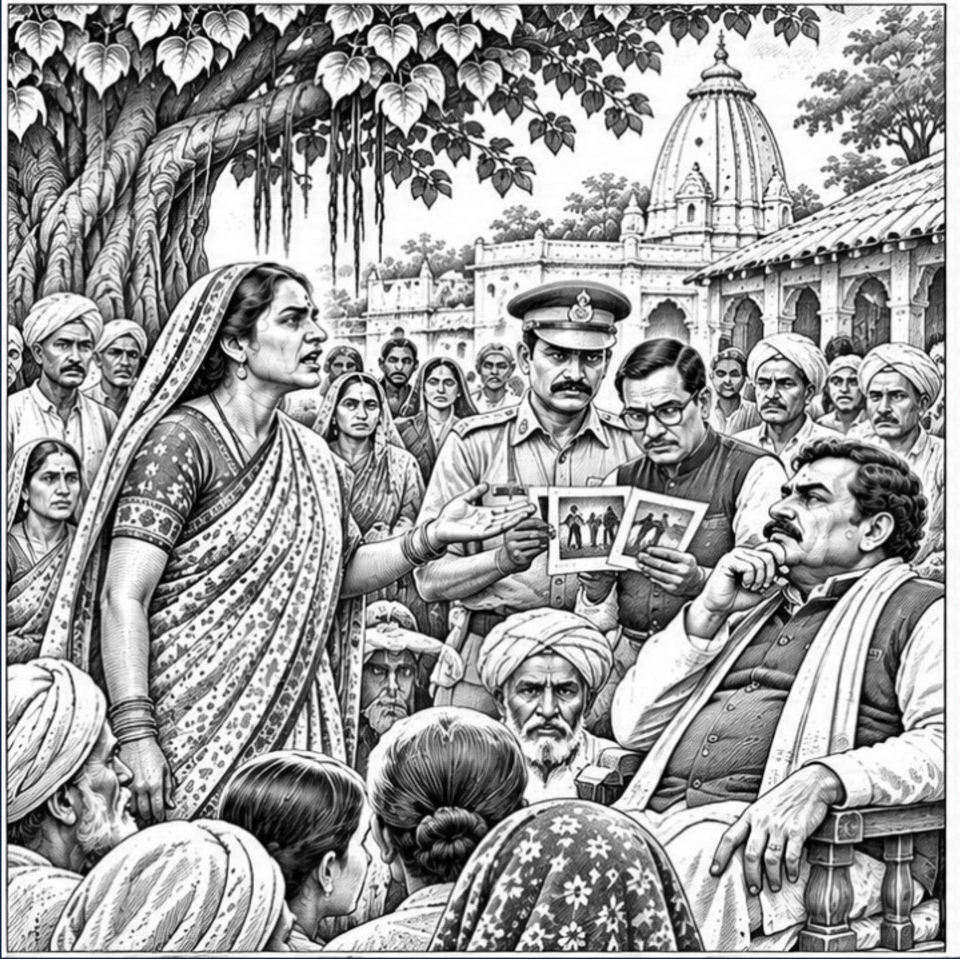

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3. The Plot's Governing Thread: Illness, Family, and Defamation

The social tribunal: reputation, testimony, and the public claim to truth

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Dhadhāit Navakī Kaniyāk Lahās: A Dramaturgical Critique of Familial Disintegration, Female Autonomy, and Moral Terror

A Text-Centred Critical Study of Anand Kumar Jha's Play

Abstract: Anand Kumar Jha's Dhadhāit Navakī Kaniyāk Lahās ("The Burning Corpse of the New Bride") is a social drama founded upon the intersecting tensions of the joint family, new marriage, economic...

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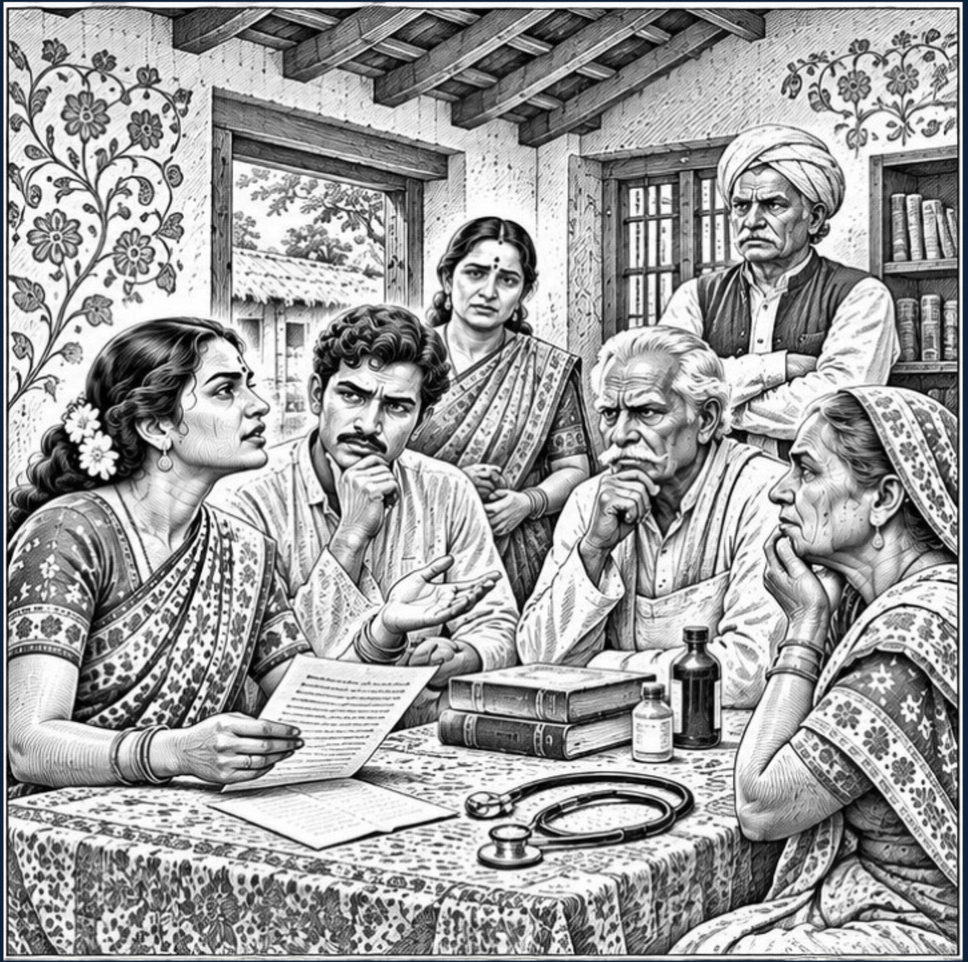

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3.2. Act II: The Obstruction of Messages and the Deepening of Moral Apprehension

The disputed letter: illness, property, and familial responsibility

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Haṭhāt Parivartan: The Conflict between Military Valour, Familial Disintegration, and Dramatic Self-Recognition

> An Extended Literary-Critical Study of Anand Kumar Jha's Play

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Giridhar: Unruliness, Humiliation, Decision, and a New Identity

A changed identity: military service and the family’s act of recognition

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The Dramaturgical Vision of Mukti Yātrā: Women's Identity, Institutional Power, and the Theatrical Grammar of Resistance

An Extended Critical Study of Anand Kumar Jha's Three-Act Maithili Play

Research Article | Literary Criticism | Maithili Drama

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9. The Voice of an Injured Woman: Testimony, Anger, and the Moral Centre

A collective voice: liberty, public trust, and the scrutiny of power

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PART 11

Testimony of Caste, Labour, Education, and Linguistic Self-Respect

An Extended Literary-Critical Study of the Autobiographical Section of Sandeep Kumar Safi's Baiśākhme Dalānpar

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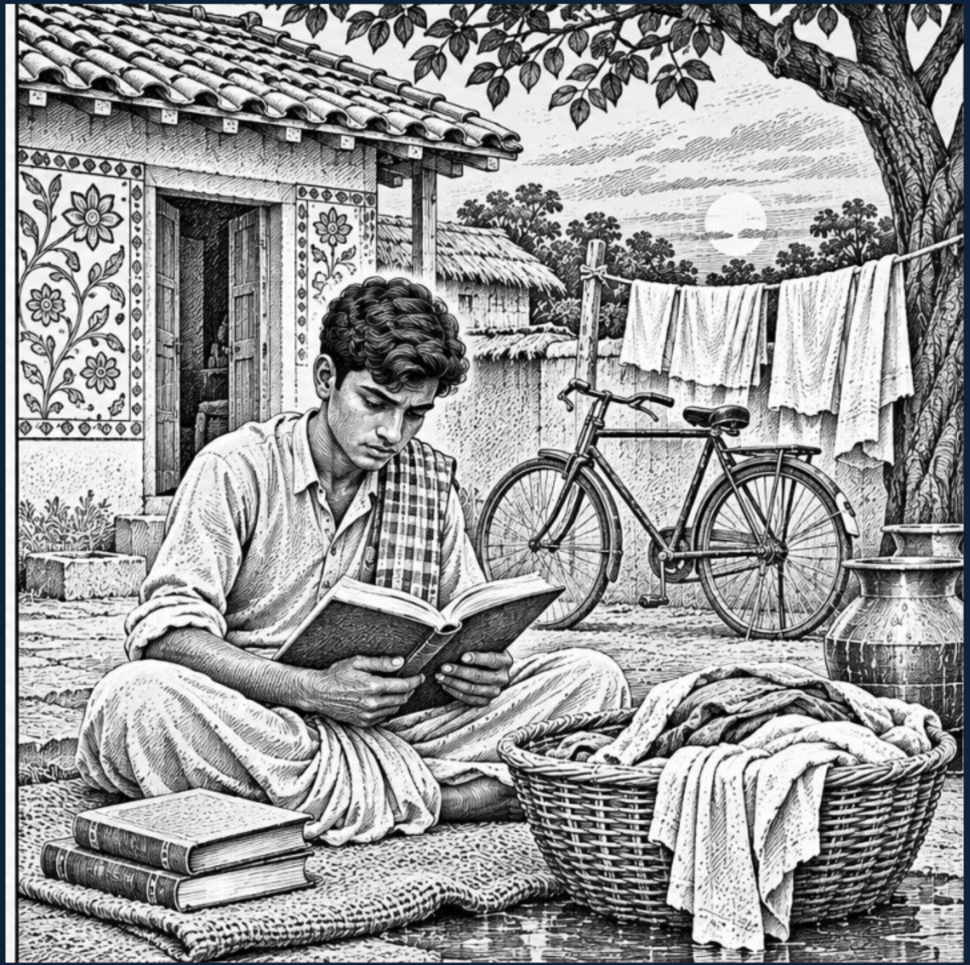

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6. Childhood: Time Divided between School and Work

Learning amid labour: the unfinished journey towards education

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From Conversations on the Dalān to the Contradictions of Society

An Extended Literary-Critical Study of the Poetry Section of Sandeep Kumar Safi's Baiśākhme Dalānpar

Independent Research Article | Maithili Folk Poetry, Dalit Aesthetics, and Social Criticism

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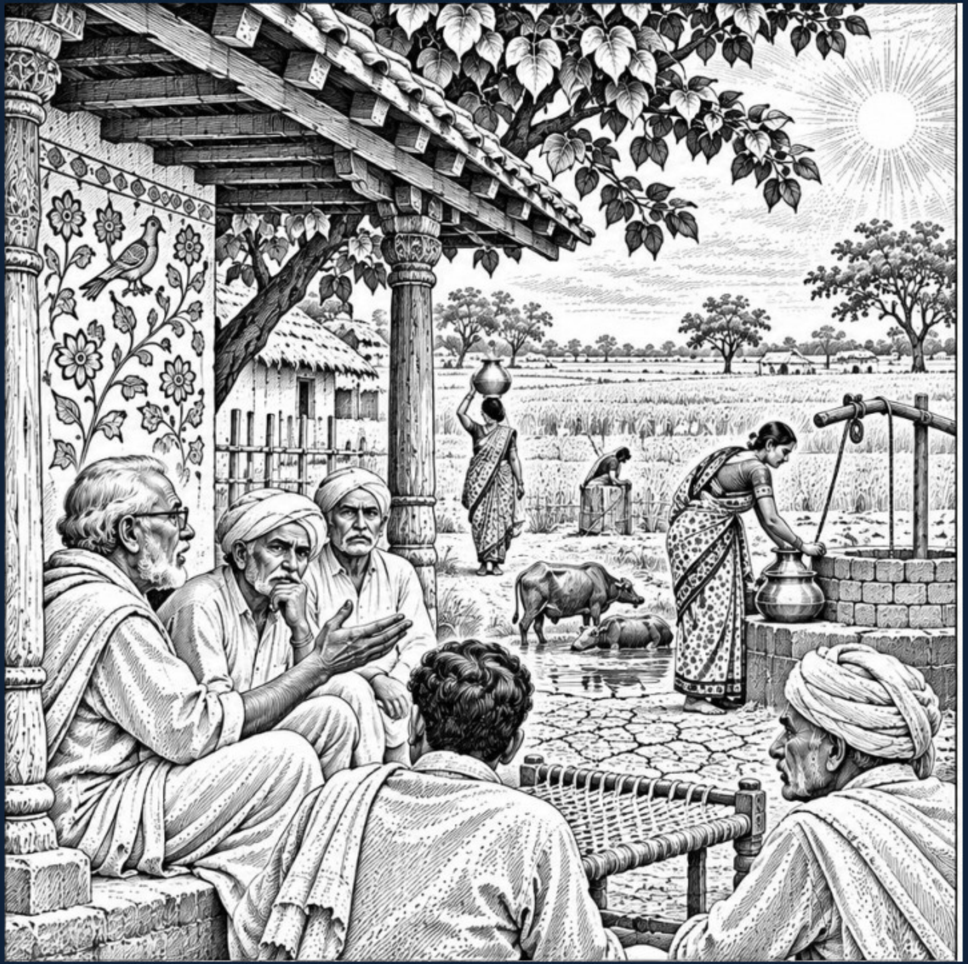

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3.5. 'Baiśākhme Dalānpar': The Social Heat of the Title Poem

The dalān and the divided spaces of village labour and sociability

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Folk Belief, Domestic Life, and the Marriage Market

An Extended Literary-Critical Study of the Short-Short Story Section of Sandeep Kumar Safi's Baiśākhme Dalānpar

Independent Research Article | Maithili Narratology and Social Criticism

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12. ‘Sagun’: Auspiciousness and Commerce in the Same Language

Folk belief, household voices and the moral economy of marriage

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Food, Labour, and Unequal Rights within the Home

An Extended Literary-Critical Study of the Short-Story Section of Sandeep Kumar Safi's Baiśākhme Dalānpar

Ogarbāh and Pasīkhānā: Close Reading, Social Political Economy, and Narrative Craft

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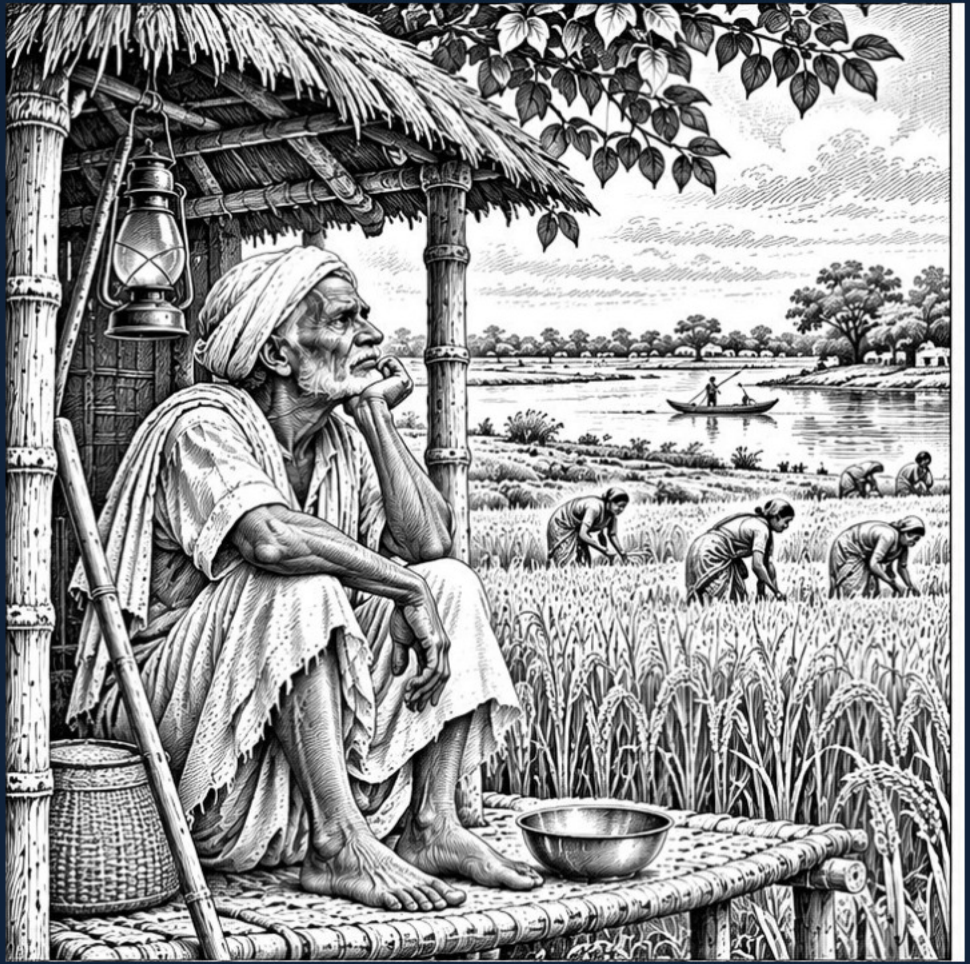

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5. The Name of Labour: Ogarbāh as a Social Designation

The labourer guarding grain: hunger and the limits of ownership

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Compassionate Kingship and the Question of Rights

An Extended Literary-Critical Study of the Reflections Section of Sandeep Kumar Safi's Baiśākhme Dalānpar

Rājā Aor Parajā: Contradictions of Village Power, Labour, Memory, Migration, and Social Justice

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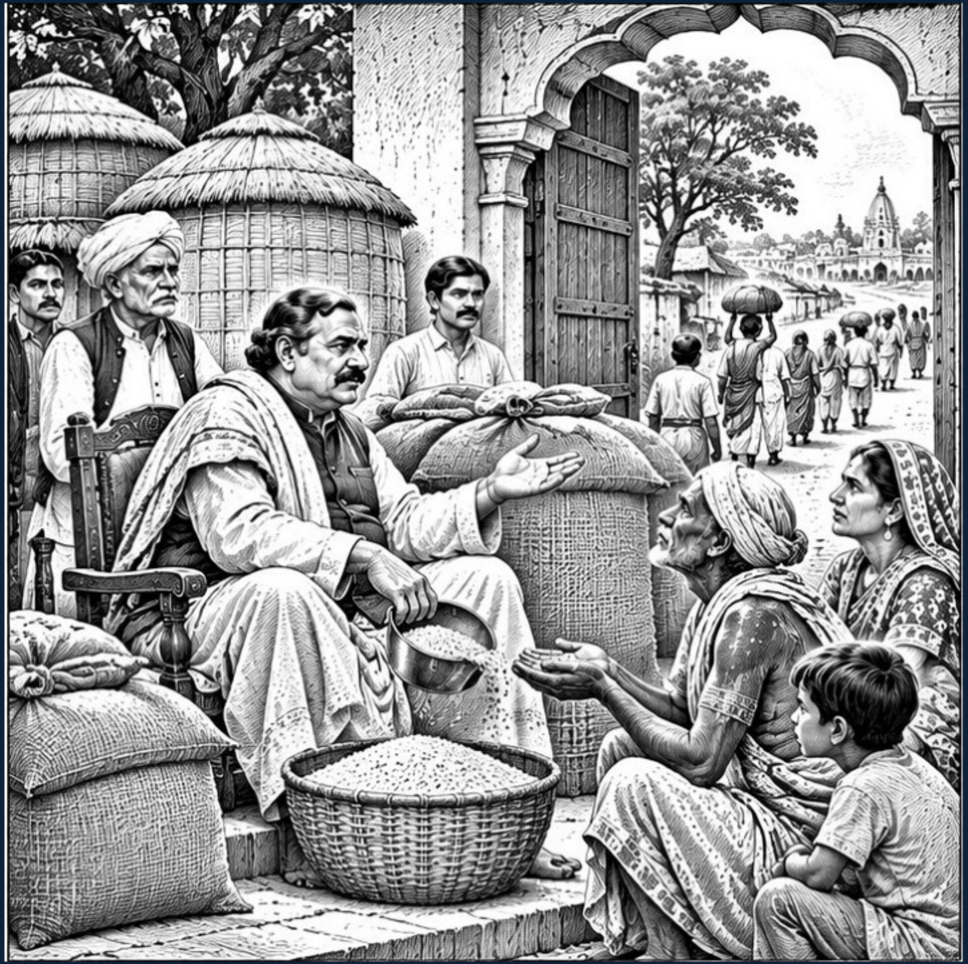

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6. Displaying Wealth and Claiming Moral Legitimacy

Compassionate patronage, unequal grain, and the journey toward the city

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PART 12

1. Baṛkā Sāheb

Lallan Prasad Thakur’s Baṛkā Sāheb is not merely a theatrical tale of conflict between village relationships and urban prestige within a family.

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3. The Meaning of Baṛkā: Not Size, but Distance

A closed gate between merit and official prestige

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CRITICAL READING

The Taste of Bitterness and the Mirage of Prestige: A Critique of Dowry, Class, Familial Estrangement and Theatrical Satire in Lallan Prasad Thakur's Lauṅgiyā Mirchāi

Lallan Prasad Thakur's Lauṅgiyā Mirchāi is a work of modern Maithili drama in which the marriage market, the symbolic value of government office, the overt and covert forms of dowry, the...

Keywords: Maithili drama; Lallan Prasad Thakur; Lauṅgiyā Mirchāi; dowry; official prestige; theatrical satire; class; village and city; child character; stagecraft.

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3. The Opening: The Village Encounters Corrupt Affluence at the Pond Ghat

The pond ghat: brokerage at the threshold of affluence

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Baklel: Education, Labour, and Tragic Satire Tested by Social Intelligence

> Lallan Prasad Thakur’s Baklel is a notable work of Maithili theatre that moves from humour to pathos and from pathos towards social discernment.

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12. Gannū's Turning Point: From Guardian of Property to Supporter of His Father

Gannū and his father: labour as a bond of responsibility

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The Price of Honesty and the Ironies of the Marriage Market: Dowry, Caste, Women's Autonomy, and Self-Reflective Theatrical Consciousness in Lallan Prasad Thakur's Ādi Vā Ant

> Lallan Prasad Thakur's Ādi Vā Ant reveals the conflict between the social system of dowry and personal honesty through the experience of a middle-class family.

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17. Two Torn Papers: Dramatic Echo and Moral Inheritance

Ḍaulī’s refusal: the torn bill as dramatic testimony

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CRITICAL READING

Chandā: The Encirclement of Private Life in the Name of Public Good

> In Chandā, the ordinary day off of a salaried householder becomes increasingly extraordinary under a succession of demands for public contributions.

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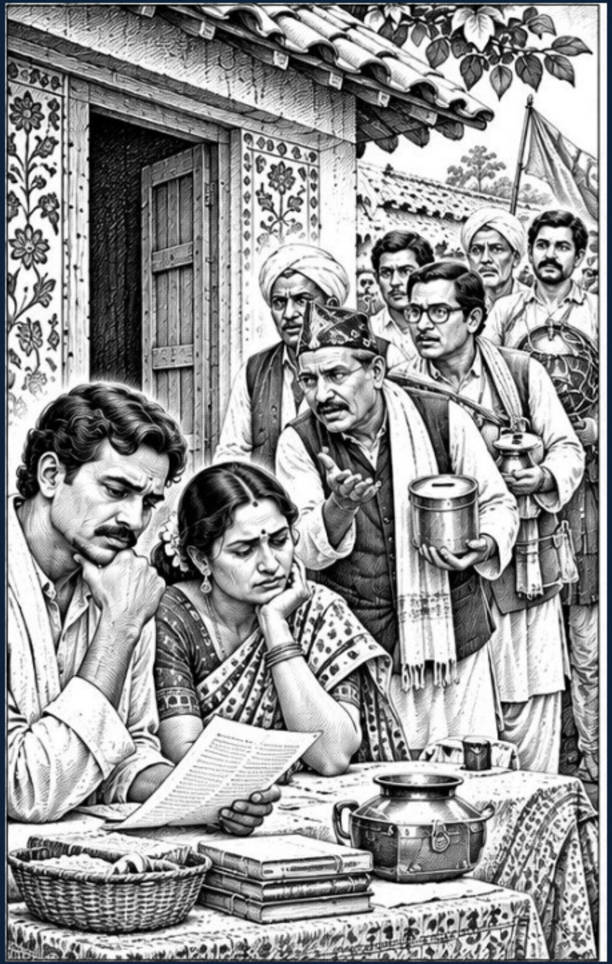

ILLUSTRATION 79 / 94

3. The Wife: Household Economics and Contradictory Compassion

The household threshold: charity transformed into coercion

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CRITICAL READING

Green Room: Performance Behind Performance and the Ironies of Discipline

> Green Room transforms a play being prepared behind the stage into a play in its own right.

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ILLUSTRATED STUDY

ILLUSTRATION 80 / 94

5. The Queen's Sari, the Soldier's Mace, and Scenic Signs

The green room: the rehearsal of social identities

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CRITICAL READING

Suitcase: Rumour, Power, and the Political Spectacle of Visual Evidence

> Suitcase dramatises the process by which an unidentified object is transformed into a political crisis. At first, nobody knows who owns the suitcase discovered at a minister's residence.

(c) Gajendra Thakur, Editor, Videha, First Maithili Fortnightly eJournal at https://www.videha.co.in/ & https://videha-ejournal.github.io/videha/

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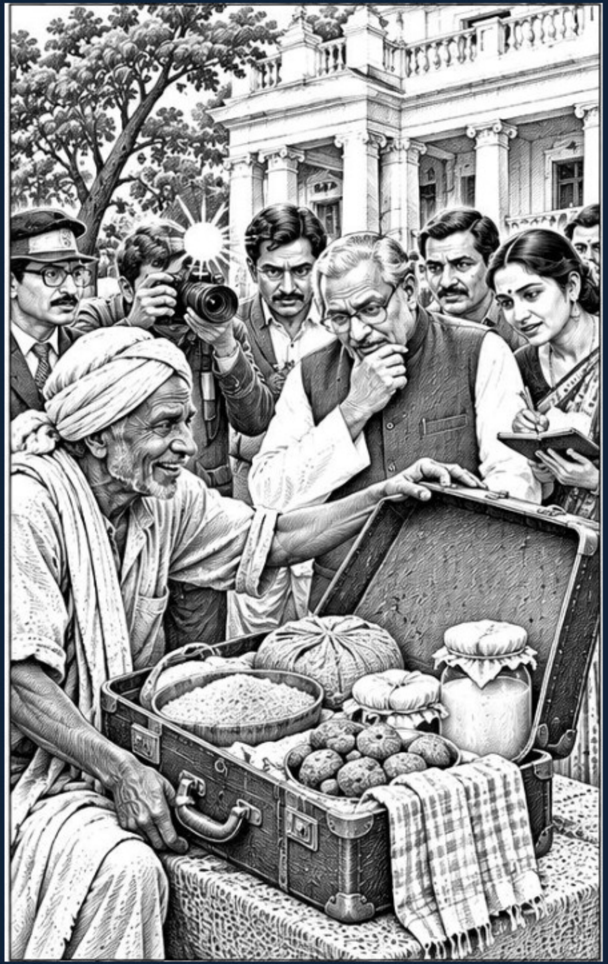

ILLUSTRATION 81 / 94

9. Key, Sacred Thread, and Inventory: The Material Presence of Proof

The opened suitcase: the material test of political allegations

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CRITICAL READING

Maithili Film: Linguistic Identity, the Understanding of Acting, and the Conflict of Cultural Imitation

> In Maithili Film, the aspiration to make a motion picture in a regional language becomes entangled in a succession of incongruous auditions.

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ILLUSTRATION 82 / 94

8. Casting the Villain: From Performance to Actual Violence

The audition: who is performing, and who directs?

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CRITICAL READING

From the Bridegroom's Waiting to a Satire of the Marriage Market: Song-Dialogue and Social Meaning in Sabhāgāchhī

Sabhāgāchhī is a musical dramatic sketch of modest compass in which the voices of a bridegroom, his father, an associate, and a marriage intermediary converge to disclose the economic and ethical…

Keywords: marriage market; Sabhāgāchhī; song-dialogue; Maithili satire; marriage intermediary; masculine perspective.

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ILLUSTRATION 83 / 94

The Context of a Brief Theatrical Scene

The suitor, his father, and the disputed marriage negotiation — an interpretive engraving.

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CRITICAL READING

Dreams of Marriage, Disillusionment with the In-Laws' Household, and the Limits of Male Narration: Sung Self-Satire in Sāṛhūnāmā

> Sāṛhūnāmā is a lyrical self-narration by a single speaker.

> Keywords: sāṛhū; in-laws' household; solo sung narration; marital disillusionment; humour; representation of women.

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ILLUSTRATED STUDY

ILLUSTRATION 84 / 94

From Kailāsa to the Domestic Chamber: An Inversion of Metaphor

The imagined abundance of marriage and the disillusioned speaker — an interpretive engraving.

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CRITICAL READING

The Bargain over “Twenty-Five Thousand” and the Invaluable Labour of Motherhood: Matrimonial Mediation and the Satire of Value in Ghaṭkaitī

> Ghaṭkaitī opens with a negotiation over money between a father and a marriage intermediary. The progression from five to ten, twenty, and twenty-five thousand converts marriage into market bargaining.

Keywords: Ghaṭkaitī; dowry; bargaining; motherhood; matrimonial mediation; dialogic satire.

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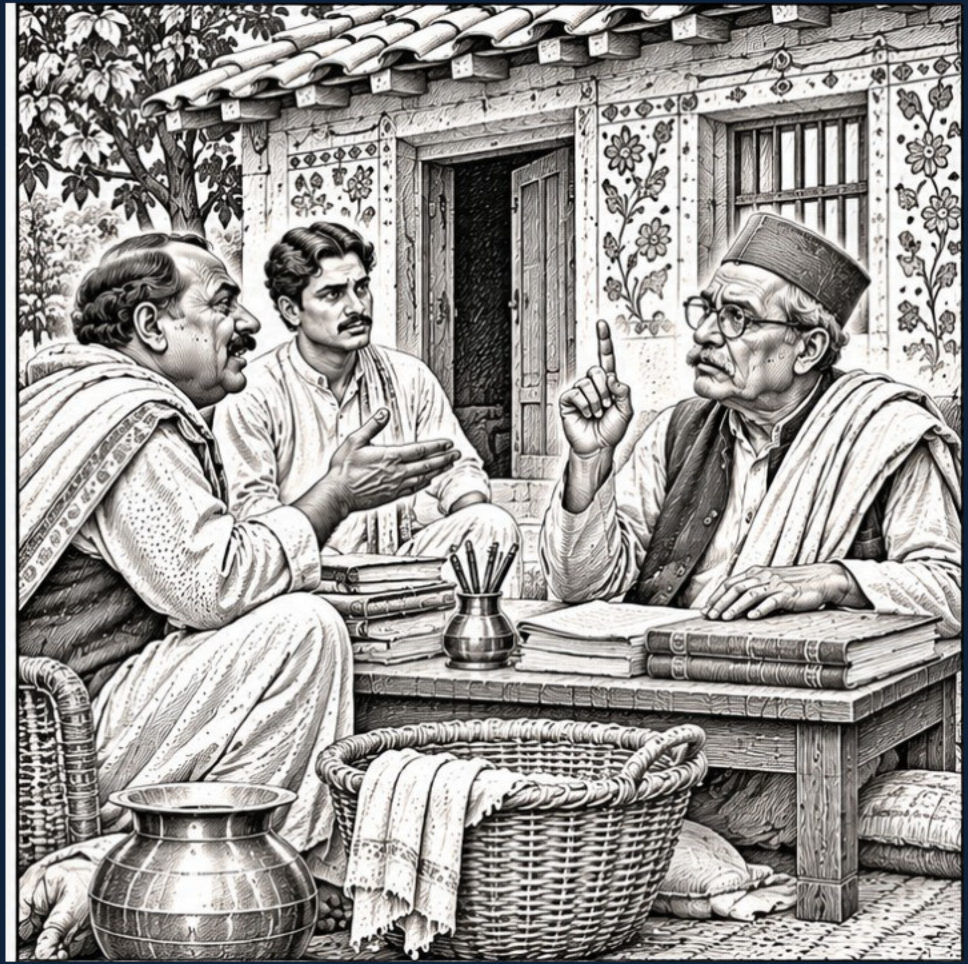

ILLUSTRATION 85 / 94

The Intermediary's Counterargument: "Why Are You Conducting Such a Great Business?"

A marriage intermediary contests the father's accounting of human life — an interpretive engraving.

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CRITICAL READING

The Maithili Songs and Lullabies of Lallan Prasad Thakur: Independent Literary Studies of Thirteen Compositions

> The songs-and-lullabies section of the collection contains thirteen compositions.

> A songlike style and a relation to folk culture, though interconnected, are not identical.

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CRITICAL READING

The Collective Voice of Linguistic Identity: The Public Song, Appeal, and Historical Consciousness of Saṅkalp Liya

> Saṅkalp Liya casts the question of Maithili's public rights into the collective address of song.

> Keywords: language movement; collective address; public song; pledge; historical context.

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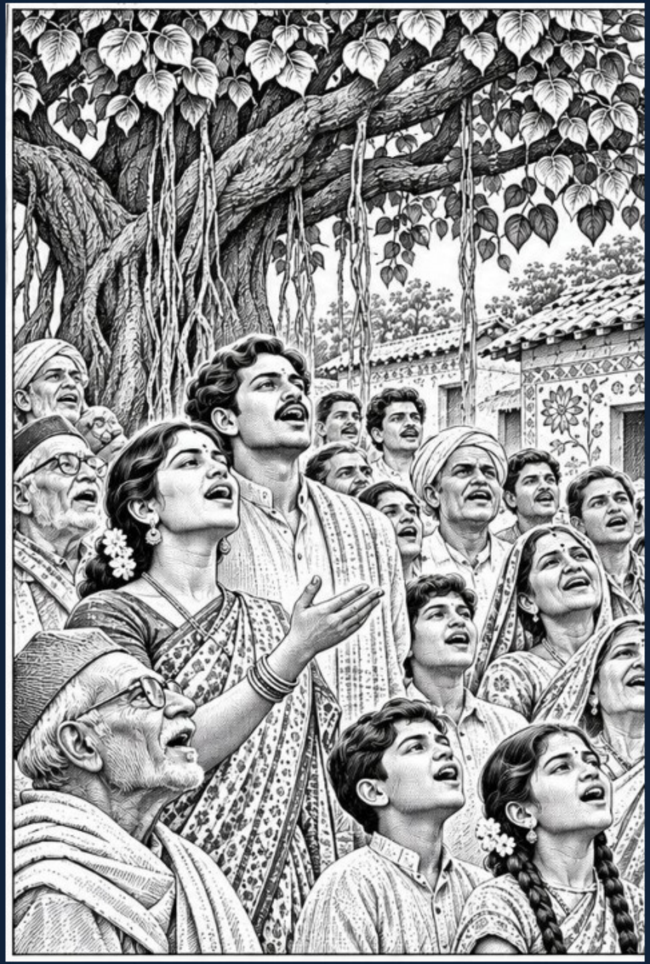

ILLUSTRATION 86 / 94

The Recurrence of the Pledge and the Song's "We"

Collective song of language rights.

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CRITICAL READING

A Future in the Arms of Sleep: The Lullaby Imagination of Tore Lel Analahu Hāthī Ghoṛā

> This lullaby makes a future world for the child through an interplay of affectionate sound, familial attachment, mythological narrative, education, and an imagined nation.

Keywords: lullaby; childhood imagination; lap; national consciousness; onomatopoeia.

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ILLUSTRATED STUDY

ILLUSTRATION 87 / 94

The Advent of Sleep and the Gentleness of Voice

Grandmother and child in the moonlit lullaby.

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CRITICAL READING

Rice in Agahan and the Song of Love: Labour, Season, and Metaphoric Correspondence in Lālmuniyā

> Lālmuniyā transforms a scene of ripening rice in the month of Agahan into the language of amorous address, workers’ lives, and rural festivity.

Keywords: Agahan; rice harvesting; agricultural season; love song; labour.

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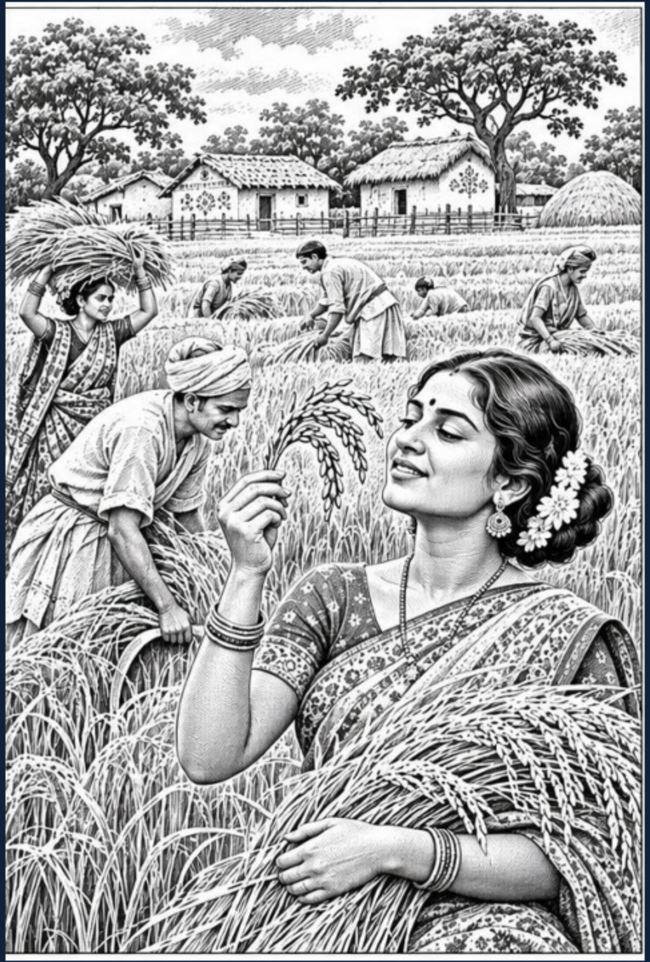

ILLUSTRATION 88 / 94

The Social Time of the Season

Rice harvest in Agahan.

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CRITICAL READING

The Rhythm of the Train and the Child’s Gaze: A Social World in Motion in Chhuk Chhuk

> Written for children, Chhuk Chhuk presents the motion of a train through playful utterance, passengers of varied kinds, and images of the railway station.

Keywords: children’s song; railway; onomatopoeia; multilingualism; social imagery.

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CRITICAL READING

Broken Dreams and Clouds of Separation: The Voice of Memory in Bītal Din Sab Mon Paṛaiyā

This song speaks of separation through memories of an absent beloved, unfulfilled promises, and seasonal imagery.

Keywords: separation; memory; anklets; season; recurrence.

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CRITICAL READING

Speaking to a Migrant Beloved through the Moon: Women’s Separation in He Re Chandā

> In He Re Chandā, the moon becomes an intermediary asked to carry a message to the beloved who has gone away.

> Keywords: moon; women’s separation; migration; message; waiting.

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CRITICAL READING

The Comic Language of Domestic Anxiety: The Unequal Marital Perspective of Dil Dhaṛkal Āṅkhi Pharkal

> This satirical song transforms a husband-speaker’s panic at the news of his wife’s return into comic exaggeration.

> Keywords: marital humour; male speaker; domestic labour; exaggeration; gender representation.

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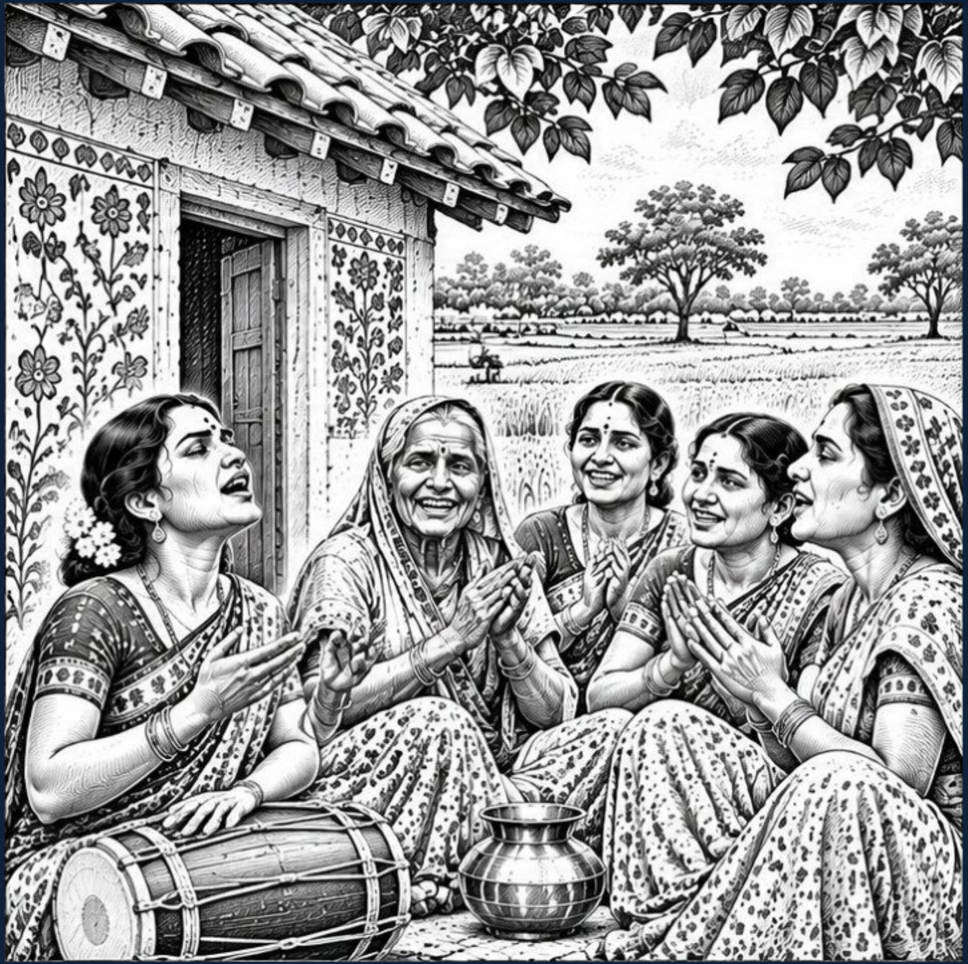

ILLUSTRATION 89 / 94

Conclusion

Women singing in a domestic gathering.

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CRITICAL READING

The Praise of Love and the Possessive Gaze: An Inquiry into Beauty in Ahāṅ Hamar Ke Chhī

> Ahāṅ Hamar Ke Chhī is a song of amorous praise, bodily description, and an appeal for union.

> Keywords: love song; beauty; masculine gaze; assent; metaphor.

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CRITICAL READING

A Solitary Courtyard amid the Crowds of Phaguā: Marital Separation in Sab Elay Phaguāme Sajanā

> The collective delight of the Phaguā festival and the empty courtyard of a solitary newly married woman form a stark opposition in this song.

Keywords: Phaguā; newly married woman; separation; education; courtyard.

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CRITICAL READING

Attraction and Amorous Sulking to the Music of Rādhā and Kānha: The Singable Līlā of Madhur Madhur Bājay Bāṅsuriyā Re

This song briefly presents Kṛṣṇa's flute, the dance of the gopīs, Rādhā's attraction, and the piqued feeling that calls the flute a "co-wife." Repetition produces a dance-like flow, while personifying the…

Keywords: Kṛṣṇa song; Rādhā; flute; amorous sulking; rāsa.

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CRITICAL READING

River, Sāvan, and Separation in a Boatman's Song: The Moving World of Love in Haiyā Re

> Haiyā Re combines the boatman's cry, river water, the wind of Sāvan, anklets and ghunghrū bells, and the separation of love.

Keywords: boatman's song; river; Sāvan; separation; work rhythm.

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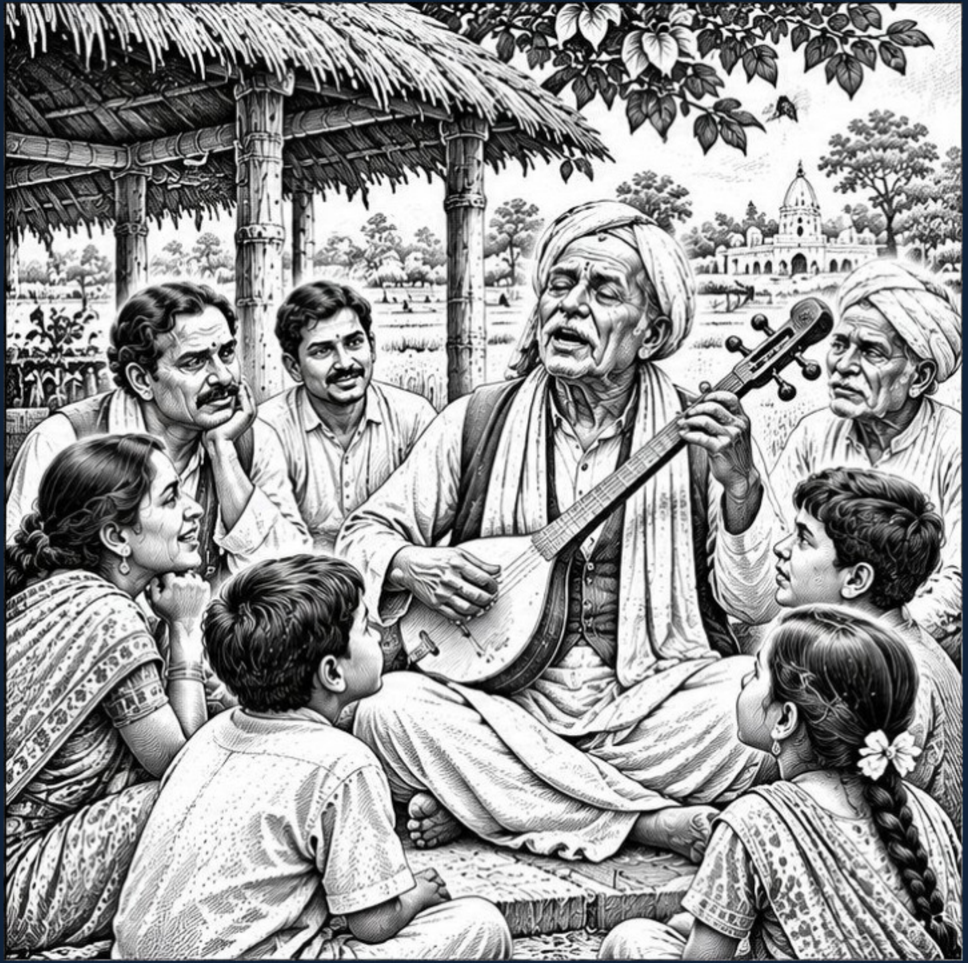

ILLUSTRATION 90 / 94

Labour and the Tradition of Folksong

Generations listening to a village singer.

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CRITICAL READING

The Family Circle of Humour: Kinship and Colour Consciousness in Gor Gor Gor Sab Chhai Gor

> Centred on a child, Gor Gor Gor Sab Chhai Gor makes playful fun of maternal uncles and aunts and maternal grandparents.

> Keywords: children’s humour; kinship; rhyme; colour consciousness; lullaby.

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CRITICAL READING

From Rewriting to Rejoinder: The Dialogic Turn of Mon Ne Lāgay Ahāṅ Binā

> This composition shares its refrain and many images with the preceding Bītal Din Sab Mon Paṛaiyā, but adds in its later passages an invitation to become "life companions" and a young woman's explicit…

> Keywords: repetition; intertextuality; consent; age difference; dialogic song.

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CRITICAL READING

The Deserted Road and the Voice of Resistance: Power, Memory, and the Tragic Drama of Justice in Lallan Prasad Thakur's Sūnī Saṛak

> Sūnī Saṛak is a multilayered drama of political repression, resistance by educated unemployed youth, institutional partiality within the police and administration, and familial tragedy.

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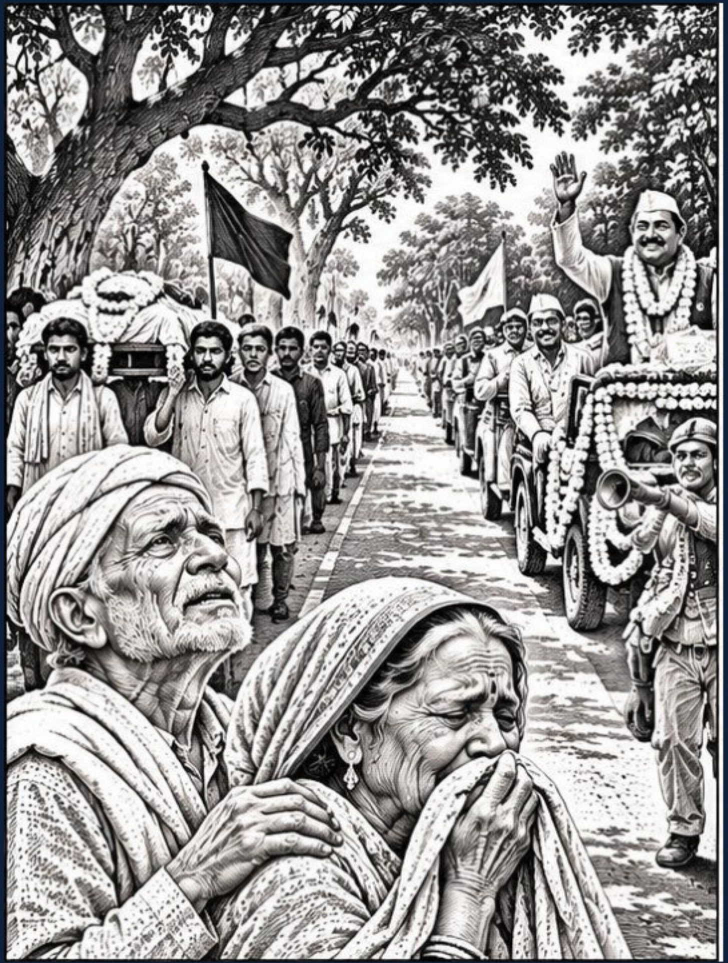

ILLUSTRATION 91 / 94

1. The Road: From Setting to Political Character

Opposing processions on a public road.

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CRITICAL READING

The Roar of Unemployment and the Defeat of Education: Class, Language, and Moral Disintegration in Ḍam Ḍam Ḍigā Ḍigā

> At the centre of Lallan Prasad Thakur's Ḍam Ḍam Ḍigā Ḍigā is a small hotel owned by Talwari Lal and served by the child assistant Manmaya.

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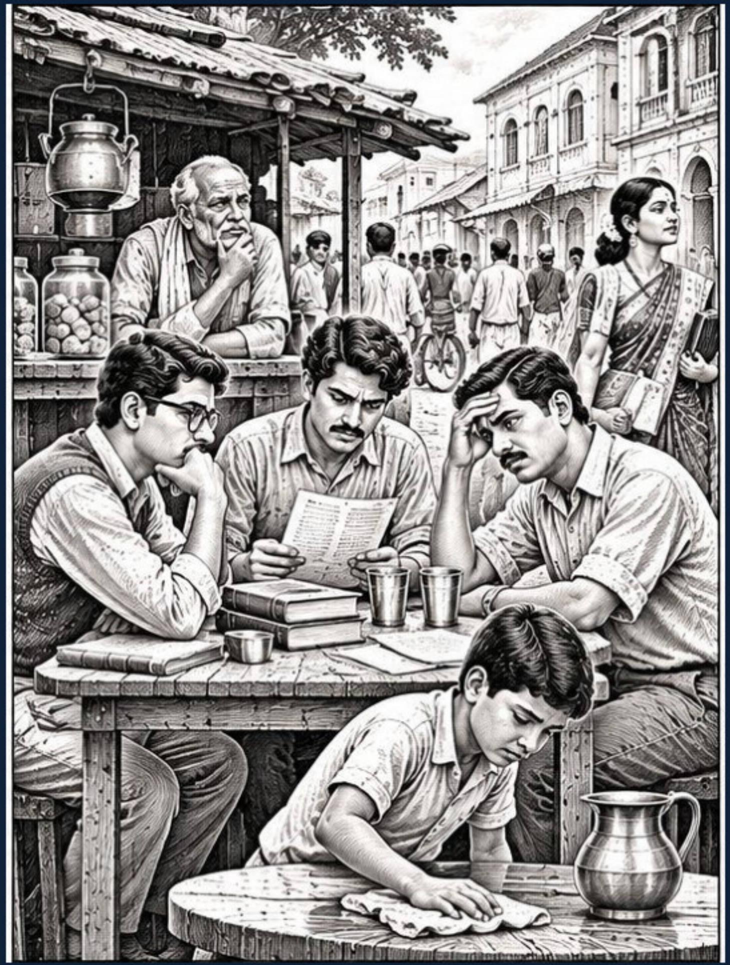

ILLUSTRATION 92 / 94

1. The Hotel: A Public but Dependent World

Educated unemployed men at a small hotel.

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CRITICAL READING

The Principles of Safety and the Insecurity of Life: The Domestic–Industrial Conflict in Sahyog

> The one-act play Sahyog constructs a poignant contrast between the ideal of industrial safety awareness and discordant conduct within a family.

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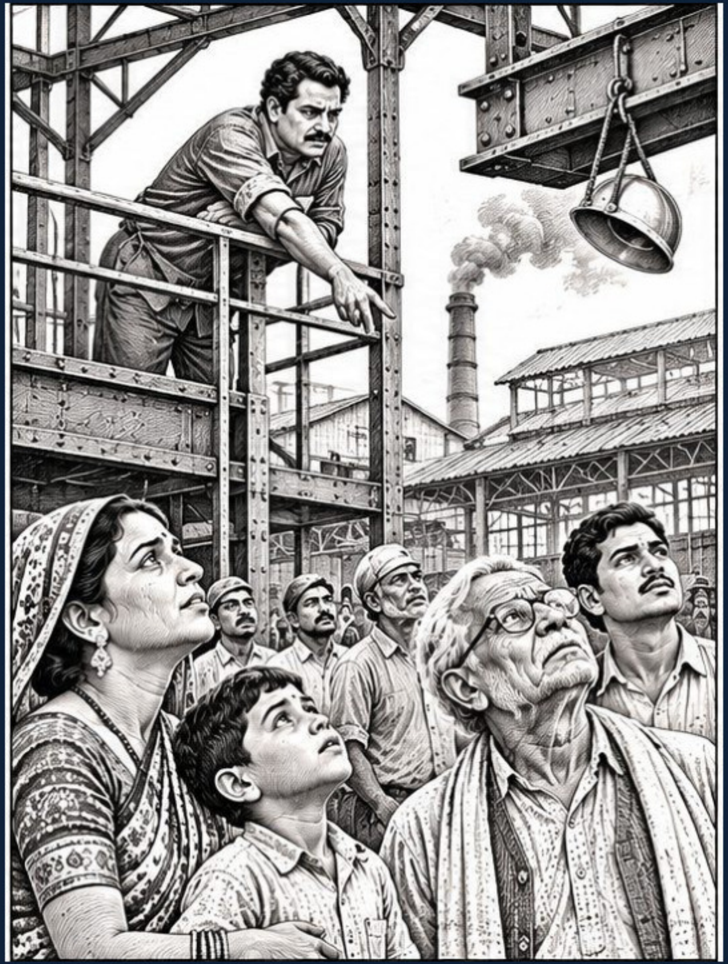

ILLUSTRATION 93 / 94

2. Manohar Lal: Devotion to Duty and Blindness to Himself

The material dangers of industrial work.

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CRITICAL READING

From Factory Language to Marriage and Rehearsal: Institutional Satire and the Play within the Play in Suhāgrāt

> Suhāgrāt is an inventive experiment in short drama. During rehearsal for a departmental celebration, a male performer is asked to replace an absent actress and take the female role.

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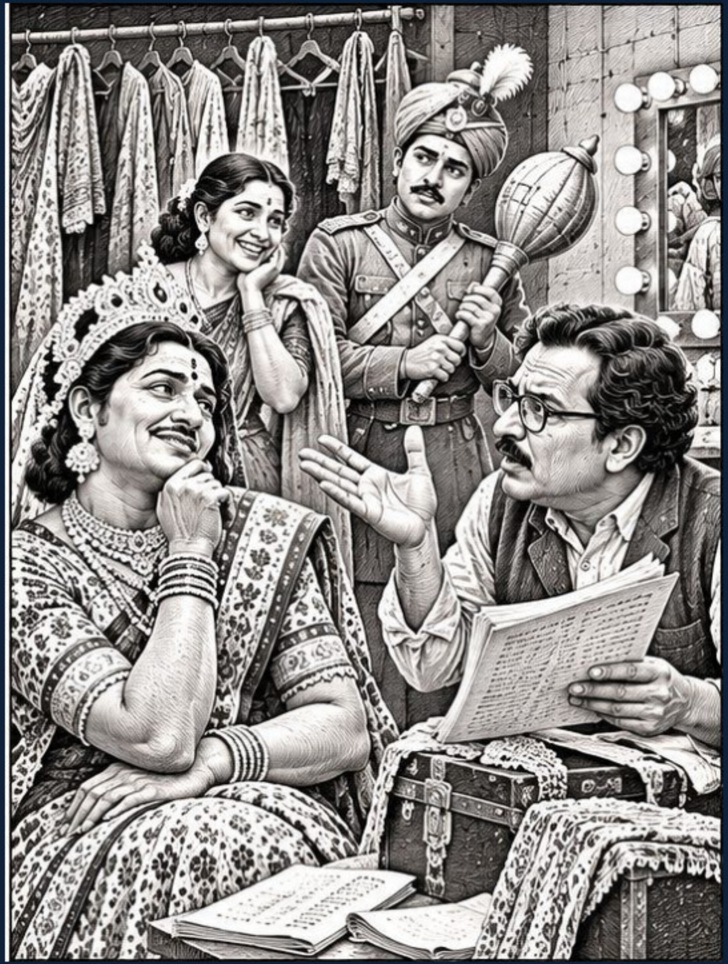

ILLUSTRATION 94 / 94

1. The Opening: An Actress's Absence and the Change of Roles

A theatrical rehearsal and changing roles.

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CRITICAL READING

A Holi Invitation and the Comedy of Exchange: The Domestic Verse-Letter Sālī Ko Ek Patra

> The occasion for Sālī Ko Ek Patra is presented in a reminiscence by Kusum Thakur, the wife of Lallan Prasad Thakur.

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CRITICAL READING

The Emptiness of Separation Amid an Abundance of Happiness: The Lyrical Philosophy of Life in Sab Sapnā Ban Ke Mile

> Sab Sapnā Ban Ke Mile is presented in the collected volume as a song written by Lallan Prasad Thakur and later used in a memorial tribute.

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CRITICAL READING

The Return of Memory and a Woman's Private Voice: A Lyrical Reading of Kusum Thakur's Chāhat Tumhārī Phir Se

> Chāhat Tumhārī Phir Se is a song by Kusum Thakur published in the collection's Hindi memorial section.

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PART 13

Nit Naval: Prabhas Kumar Chaudhary

1. Abhiśapta — Extended Novel Review

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CRITICAL READING

1. Abhiśapta: The Educated Middle Class's Self-Contradictions, Marital Power, and the Disintegration of Social Ethics

> An Extended Literary Review of a Novel by Prabhas Kumar Chaudhary

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CRITICAL READING

2. Yugpuruṣ: False Glorification, Social Exploitation, and an Ironic Narrative of the Spirit of an Age

An Extended Literary Review of a Novel by Prabhas Kumar Chaudhary

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CRITICAL READING

3. Hamrā Lag Rahab? ('Will You Stay with Me?'): A Sociological Narrative of Feudal Power, Women's Existence, and Pranav's Moral Inaction

> A Critical Study of the Novel by Prabhas Kumar Chaudhary

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CRITICAL READING

4. Navārambha (‘A New Beginning’): The Dissolution of Feudal Glory, Ravi’s Moral Contradictions, and the Rebirth of Dalit Consciousness

> An Extended Critical Study of the Novel by Prabhas Kumar Chaudhary

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CRITICAL READING

5. Rājā Pokharime Katek Machharī? (‘How Many Fish Are There in the King's Pond?’): Folkloric Resistance, Bhaskar's Cultural Tragedy, and the Moral Disintegration of Feudal Society

> An Extended Literary Review of the Novel by Prabhas Kumar Chaudhary

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CRITICAL READING

6. Narrative Landscapes of Hunger, Memory, Power, and Resistance

A Comprehensive Literary Review of Prabhas Kumar Chaudhary's Didval: Modern Maithili Short Fiction · Close Reading · Narratological Analysis

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CRITICAL READING

7. Prabhas Kumar Chaudhary's Kathā-Prabhās: Transformations of Society, the Individual, and Narrative Craft across Three Decades of Maithili Short Fiction

> Prabhas Kumar Chaudhary's Kathā-Prabhās brings three successive phases of Maithili short fiction into confrontation within a single book.

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PART 14

BHARAT 2027: A Literary and Narratological Critique

The first rule of this study is to distinguish between events represented in the book and claims made about the book.

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CRITICAL READING

Chapter 1 — The Magistrate's Chamber

> The rain-soaked court premises of Darbhanga, Nirmala's food container, and the gaze of twelve-year-old Amresh make the opening scene human-centred.

> Revati's written categories—'seen directly', 'reported', and 'unknown'—are, in effect, the narratological seed of the chapter.

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CRITICAL READING

Chapter 2 — The Seizure List

> 'The Seizure List' subjects the seizure in the opening chapter to closer scrutiny.

> Restraint in testimony is a distinctive artistic quality here. Even a well-wisher should not claim to have seen what they did not see; the police, too, should avoid adding unwarranted inferences.

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CRITICAL READING

Chapter 3 — The Shadow of Parliament

> Against the public tragedy of the attack on Parliament on 13 December 2001, the educational world of Revati and Rais Mir changes.

> Here the 'shadow of Parliament' is not allowed to engulf the entire story of an accused person.

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CRITICAL READING

Chapter 4 — Land in the Desert

> Ramdev Mandal's well in Jodhpur, a footpath, cadastral plot numbers, and a sale deed of 1978 create a concrete material setting for rights over land.

> As an image of a material object, the well is the chapter's centre: water, family, access, safety, and history are all present there.

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CRITICAL READING

Chapter 5 — The One Whose House Burned

> Against the background of the communal violence in Ahmedabad in 2002, Salim Ansari's home and the memories of Saira and their neighbours deepen the narrative's ethical shock.

> Saira, who witnessed the fire, does not claim to identify every face responsible for starting it. This distinction embodies the difficult courage of testimony.

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CRITICAL READING

Chapter 6 — The Home of the Silent Witness

> In 'The Home of the Silent Witness', the social stigma visited upon Nilkant's household and Saira's memory of violence open a wider question: why does a witness not speak?

> Amresh's increasing responsibilities during adolescence create another kind of judicial time outside the formal courtroom.

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CRITICAL READING

Chapter 7 — The Catastrophe at Sea

> The Indian Ocean catastrophe of December 2004 overturns the lives of Sudha, Shishir, Anish, and Mausami in Little Andaman.

> Sudha obtains a receipt bearing an official stamp for her application.

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CRITICAL READING

Chapter 8 — The First Judgment

> Four years later, in Nilkant's case, Judge Vimalakant Mishra examines distinct questions concerning documents and evidence separately.

> Amresh's remark that a clear answer does not necessarily mean a short answer is a self-acknowledgement of the novel's form.

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CRITICAL READING

Chapter 9 — The First Right to Information

> In the context of the Right to Information in 2005, matters concerning villages, libraries, and individual registers give rise to a new language for demanding answers from institutions.

> The chapter's special quality is that an ordinary woman or rural applicant acquires civic capacity not through a heroic speech but through a sequence of evidence.

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CRITICAL READING

Chapter 10 — The New Law against Money Laundering

> With the introduction of the legal framework against money laundering, the language of banks, accounts, beneficiaries, and financial sources enters the narrative.

> Here the work experiments with relating technical legal terminology to citizens' experiences. The mystery of the opening ledger has now become a question about modern financial networks.

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CRITICAL READING

Chapter 11 — A Second Record of the Desert

> In the second record of the desert, Ramdev's land, the trust's map, original documents, measurements, and corrections to testimony come once again into focus.

> The distance between a map of the land and the footpath people actually walk upon becomes a social symbol.

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CRITICAL READING

Chapter 12 — Chandrayaan and the Accused

> The scientific mission of 2008, the violence in Mumbai, and the working world of Ludhiana share a single historical horizon.

> In particular, the lesson of avoiding a rush to convict after a security crisis tempers any linear celebration of modernity.

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CRITICAL READING

Chapter 13 — The Workers' Unpaid Wages

> At a factory in Ludhiana, the days worked by Ramlakhan Paswan, Sunita, Baldev, Phulkumari, and other labourers are missing from the attendance register, placing the very existence of their labour in doubt.

> The principle 'Those whose names are recorded must have a voice' expresses the chapter's democratic core.

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CRITICAL READING

Chapter 14 — The Platform of a People's Movement

> Alongside the public platform of a people's movement, the chairs, fan, and grant accounts of Sonpura's reading room construct an alternative political geography.

> This chapter distances itself both from romantic hero-worship of movements and from wholesale distrust.

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CRITICAL READING

Chapter 15 — A Woman Becomes a Witness

> Madhavi's testimony places at the centre the relationship between a woman's body, memory, fear, and the questions asked by a court. Revati assists the complainant but opposes the rehearsing of answers.

> For 'a woman becomes a witness' means more than entering a courtroom: it also means identifying the limits of one's own memory.

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CRITICAL READING

Chapter 16 — A Question before the High Court

> Before the Rajasthan High Court, Ramdev's land, the use of a footpath, and rights relating to drainage emerge as distinct questions.

> The particular achievement is that, as the court studies the map of the land, the daily movements of human beings become visible once more.

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CRITICAL READING

Chapter 17 — The Bargain within the Game

> Against the background of betting in sport and financial irregularities in 2013, the social worlds of Raghav, Arunima, Amresh, and Revati intersect.

> Having learned from the mistakes of Nilkant's earlier life, Amresh does not condemn sport itself; instead, he examines the relationship between deception and wagering.

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CRITICAL READING

Chapter 18 — The Road to Mars and the Right to Identity

> Alongside the scientific horizon opened by the Mangalyaan mission in 2014 runs Mansvi's struggle to have her correct identity recorded on her educational certificate.

> 'The road to Mars' and 'the right to identity' together reveal two directions of a progressive nation: the capacity to reach another planet and the ability to secure proper recognition of one's own name.

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CRITICAL READING

Chapter 19 — A Sentence Written on the Screen

> Amid the 2015 dispute over hostel water, library expenditure, and objections to repairs, an extract from an original statement written by Vivek Meghwal acquires a different meaning in digital circulation.

> The modern 'witness' has become the screenshot, yet its sequence, provenance, edited form, and authorship must be examined separately.

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CRITICAL READING

Chapter 20 — The Last Night of Cash

> In the bank queues formed during the demonetisation of 2016, time carries different costs for elderly people, hospital patients, labourers, and small account-holders.

> The work does not pronounce an all-embracing verdict on economic policy; it portrays the everyday effects of institutional difficulty.

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CRITICAL READING

Chapter 21 — In the Name of Privacy

> At the moment when privacy received constitutional recognition in 2017, the narrative addresses the balance between public use of personal information and a court's legitimate need for relevant material.

> The 'name' in this chapter is bound to an individual's right of self-determination. The work draws privacy down from an abstract proposition into applications made at schools, banks, and offices.

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CRITICAL READING

Chapter 22 — The Many Meanings of Dignity

> In 2018, the question of social dignity expands through the experiences of several characters.

> Rather than deliver a moral sermon, the chapter attempts to become a debate among the many 'meanings' of dignity. A legal record identifies a person but does not capture an entire personality.

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CRITICAL READING

Chapter 23 — Darkness on the Moon, Questions in the Valley

> The juxtaposition of Chandrayaan-2's attempted landing in 2019 and the political and administrative questions concerning Kashmir underscores the layered nature of national feeling.

> Both the 'darkness' of the sky and the 'questions' of the valley suggest uncertainty beyond what can immediately be seen. The work favours withholding conclusions where the evidence does not warrant them.

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CRITICAL READING

Chapter 24 — Closed Courts, Open Suffering

> During the pandemic of 2020, medical, economic, and social suffering remained fully exposed outside court premises that were closed or operating under restrictions.

> The opposition between 'closed' and 'open' in the title is an effective inversion.

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CRITICAL READING

Chapter 25 — The Price of Breath

> In the respiratory crisis of 2021, oxygen, hospital capacity, medical labour, and families' anguish become a tangible geography of social justice.

> The title 'The Price of Breath' has several meanings: a market price, an administrative priority, a scientific measurement, and the immeasurable value of remaining alive.

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CRITICAL READING

Chapter 26 — A Voice Raised in the Name of the Fields

> During the farmers' movement, the interests of landowners, agricultural labourers, citizens, and travellers seeking to reach hospitals differ among Jaspreet, Gurnam, Manju, and the other characters of...

> The chapter's central literary question is whose voices are included when demands are raised publicly in the name of the fields.

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CRITICAL READING

Chapter 27 — The Test of Crime and Bail

> In an allegation of financial wrongdoing in 2022, a family's fear, an accused person's bail, the victim's loss, and the protection of public money are separate issues.

> Through the perspective of the journalist Noor, the chapter demonstrates two forms of caution: not describing an accused person as a 'convicted criminal', and not dismissing the victim's experience as...

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CRITICAL READING

Chapter 28 — The Light of Chandrayaan

> Against the successful Chandrayaan-3 mission of 2023, the rural science workshops involving Avani, Maitreyi, Kusum, Tarabai, and Chandana create a new narrative of scientific culture.

> Maitreyi's experience of preparing a science booklet in Maithili is a particularly significant literary achievement.

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CRITICAL READING

Chapter 29 — The Record of Electoral Money

> Public records of electoral financing in 2024 open an immense field of questions for Riddhi, Noor, Firdaus, and Vivek.

> The arrival of the Maithili writer Anupama Jha brings alive a self-reflective distinction between the methods of 'literature' and 'news'.

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CRITICAL READING

Chapter 30 — Who Stole the Examination Questions?

> Against the background of an examination controversy in 2024, the sustained studies of Geeta and Tarabai, their unequal resources, and the emotional weight of examination results move to the centre.

> Tarabai's claim for forty-eight thousand rupees and Geeta's decision to read her answer sheet again have different narrative values. Failure or a low mark is not the end of self-respect.

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CRITICAL READING

Chapter 31 — New Codes, Old Allegations

> As the new criminal codes came into force in July 2024, the relationship between the date of an earlier alleged offence and the rules governing present procedures becomes a challenging narrative…

> By bringing together unfamiliarity with the old judicial corridors and fear of the new mobile phone, the work reveals the limits of reform.

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CRITICAL READING

Chapter 32 — The University’s Closed Room

> The closed university counselling room, opaque admission procedures, the psychological pressure upon the students Payal and Himmat, and Riddhi's attempt to obtain records expose a moral crisis within…

> The 'closed room' is not merely a locked door but an image of administrative silence. The author does not believe that the despondency of a distressed student can be dispelled by easy reassurance.

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CRITICAL READING

Chapter 33 — The New Law on Gambling

> In the legal setting of online games involving money in 2025, Nilkant's family once again confronts the problem of a ledger, but the mobile game 'Ranglahar' now occupies the place once held by a room in a…

> The work connects legal prohibition to questions of individual responsibility, misleading digital inducements, and respect for affected families.

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CRITICAL READING

Chapter 34 — The Ledger of Five Hundred Names

> A list containing five hundred names is discovered on the campus of Marudhar University.

> The scene in which an unverified list is prevented from being pinned to the hostel notice board is not an ethic of silence but an example of responsible dissemination.

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CRITICAL READING

Chapter 35 — The Account Is Frozen

> From April to September 2026, restrictions on bank accounts push the ordinary citizen's bodily and everyday life into immediate crisis.

> The insistence upon understanding the proportion between the amount frozen and the actual needs of an investigation turns the work into a humane narrative of modern financial procedure.

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CRITICAL READING

Chapter 36 — The Special Court's Hard Questions

> Before the special court, the much-publicised aggregate figure of ₹2,000 crore, five hundred entries, and three banking chains are separate objects of inquiry.

> The severity of these 'hard questions' does not consist in declaring someone guilty at once; it lies in the courage to count the figures again and inspect their sources.

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CRITICAL READING

Chapter 37 — Twenty-Seven Years in the High Court

> Against the background of the High Court, questions about the particular restriction imposed upon Arjun's account, protection of private information, and future legitimate payments are examined at length.

> Shivnarayan's memory of an old bus ticket is not equated with a copy of a new judicial order; in this subtle suggestion, the novel itself acknowledges the distinct limits of personal memory and...

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CRITICAL READING

Chapter 38 — The Cost of Falsehood

> In an early internal table, nineteen entries bearing the classification 'C/ADJ' are transformed, in a cropped digital image, into a claim of '95 per cent cash withdrawals'.

> 'The Cost of Falsehood' captures not only the ethical harm of rumour but also the risk that investigation of genuinely suspicious entries may become obscured.

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CRITICAL READING

Chapter 39 — Before the Supreme Court

> In the fictional Supreme Court proceedings of January–February 2027, the issue is the limited meaning of the High Court's interim order concerning bank accounts.

> The small happiness of Arjun's ability to resume his studies supplies a human measure of judicial consequences.

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CRITICAL READING

Chapter 40 — The District Court Veranda

> The district court veranda of March–April 2027 echoes the veranda of the year 2000.

> The novel ends not with a proclamation that the whole nation has become just, but with the practical autonomy of a citizen.

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PART IV · TOME XI

मिथिला आ मैथिली साहित्यक समानान्तर इतिहास

GAJENDRA THAKUR

साहित्यिक प्रस्तुति · मूल पोथीक ९४ चित्र

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विषय-सूची

चौदह भाग · साहित्यिक समीक्षा आ चित्रावली

१४
भाग

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चित्र

४०
भारत २०२७ अध्याय

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भाग 01

धूर्त समागम : पाठ, रूपान्तरण आ रंग-व्यवहार

‘धूर्त समागम’कैं केवल ‘पहिल मैथिली नाटक’ कहि देब एकर नाट्य-जीवनक जटिलताकैं छोट कऽ देब होयत।

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आलोचनात्मक पाठ

प्रस्तावना : एकटा प्रहसनक दू जीवन

> ‘धूर्त समागम’कैँ केवल ‘पहिल मैथिली नाटक’ कहि देब एकर नाट्य-जीवनक जटिलताकैँ छोट कऽ देब होयत।

> प्रहसनक केन्द्रीय प्रश्न अछि—सत्ता आ सदाचारक दावा करऽ बला लोक वास्तवमे केहन आचरण करैत छथि?

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आलोचनात्मक पाठ

५. प्रहसनक लक्षण आ एतए ओकर नूतन अर्थ

> नाट्यपरम्परामे प्रहसन हास्यप्रधान रूपक थिक, मुदा हास्य केवल हँसाइबाक युक्ति नहि; ओ चारित्रिक विसंगति उघारबाक तकनीक सेहो अछि।

> हास्यक रचना अनेक स्तर पर होइत अछि। नाममे व्यंग्य—‘मूलनाशक’, ‘असज्ञाति’, ‘विदूषक’—पहिल स्तर अछि।

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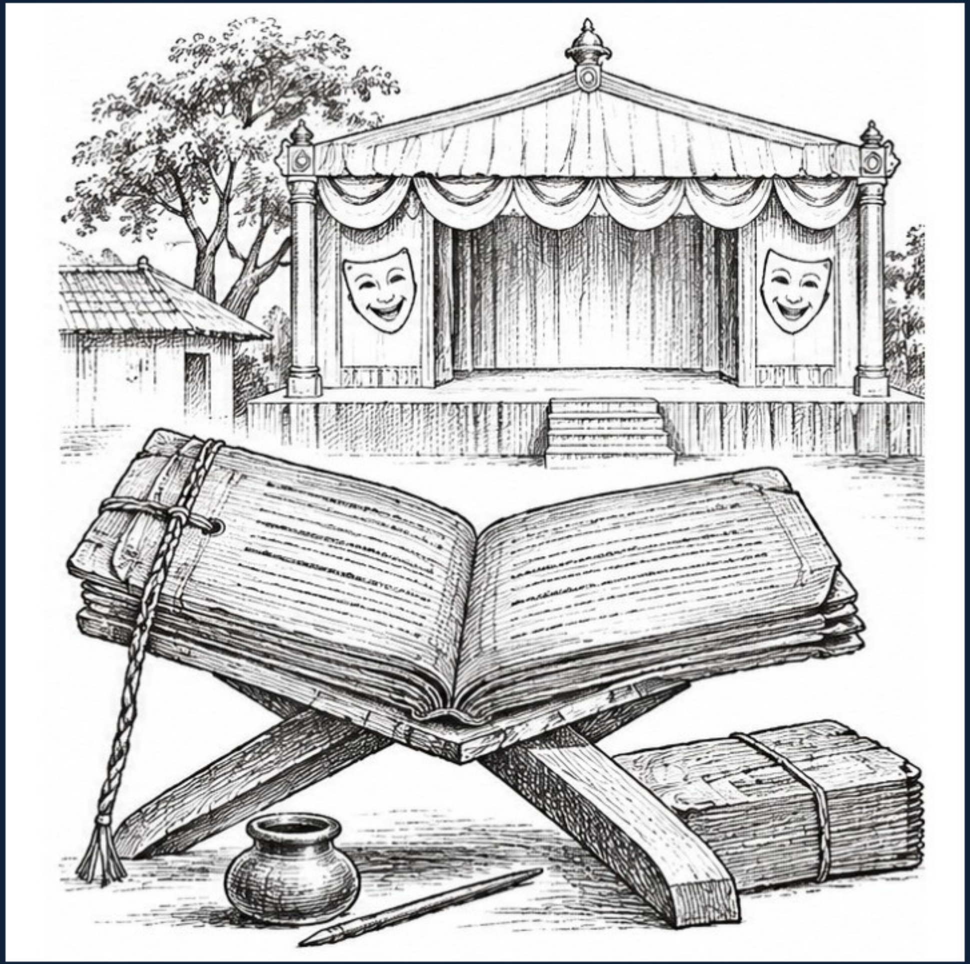
सचित्र समीक्षा



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७. नाटकक स्थापत्य : आठ दृश्य, गायनमण्डली आ उपस्थिति

प्रदर्शन-आलेख आठ दृश्यधरि विस्तृत अछि; ई अङ्क-परम्पराक यान्त्रिक अनुवर्तन नहि, अभिनेतासभ आ दर्शकक ध्यानकेँ लगातर पुनःस्थापित करबाक एक नूतन रचना-योजना...

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आलोचनात्मक पाठ

९. दोसर दृश्य : कोतवाल, लाठी आ धर्मक हिंसा

> दोसर दृश्यमे कोतवालक गीत सँ आरम्भ होइत अछि—‘सुनिते कोतवालक हुंकारी / बबजिया पागल भेलै ना’।

> गुरु-शिष्य कोतवालकेँ देखि डरैत छथि; वेशधारी पाखण्डक भीतरक असुरक्षा सार्वजनिक शक्ति देखतहि प्रकट होइत अछि।

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सचित्र समीक्षा

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१३. छठम दृश्य : असज्ञाति मिश्रक दरबार—न्यायक नाटकीय विडम्बना

छठम दृश्य असज्ञाति मिश्रक दरबारमे खुलैत अछि। उच्च आसन, बगलमे विदूषक आ प्रवेशगीतक आरम्भ सँ मंच न्याय-व्यवस्थाक औपचारिक अनुकरण बनि जाइत अछि।

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आलोचनात्मक पाठ

१४. सातम दृश्य : दावा, ऋण, हिंसा आ अनंगसेनाक असहमति

> सातम दृश्य नाटकक टकरावकेँ चरम दिशा लऽ जाइत अछि। विदूषक आ अनंगसेनाक संवादमे स्त्रीक सहमति, देह-विनिमयक भाव, आ 'प्रयोजन'क पुरुष-भाषा आपसमे टकराइत अछि।

> मूलनाशकक ऋणसम्बन्धी दावा नाटकमे लोभक नव बाट खोलैत अछि। धन, शरीर, बन्धन आ दण्डक सम्बन्ध एकत्र होइत अछि।

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१५. आठम दृश्य : प्रतिरोधक भाषण आ सार्वजनीन न्याय

अन्तिम दृश्यमे अनंगसेना मंचक प्रमुख केन्द्र बनैत छथि। समस्त पात्र पाछाँ ठाढ़ छथि आ प्रकाश अनंगसेना पर पड़ैत अछि।

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१८. संवाद-विवेचना : मूल वाक्य, पात्रक स्थिति आ निहितार्थ

> गीतक अतिरिक्त एहि आलेखक असल शक्ति संवादक कुटिल देहभाषामे भेटैत अछि।

> अनंगसेनाक ‘हम असज्ञाति मिश्रकेँ कथमपि नहि स्वीकारब’ एकटा निर्णायक न्यूनतम भाषिक हस्तक्षेप अछि।

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२३. सहायक पात्र : नटी, सूत्रधार, कोतवाल, युवक, मृतंगर ठाकुर

सूत्रधार-नटी नाटकक परम्परा आ वर्तमान दर्शकक बीच प्रवेश-द्वार छथि। ई दुनू पात्रक सहभागिता आधुनिक मैथिली नाट्यचेतनाक आत्मपरक स्वर उत्पन्न करैत अछि।

मृतंगर ठाकुरक चरित्र विशेष ध्यान योग्य अछि। जँ ओकँ केवल हास्यास्पद धनाढ्यक रूपमे प्रस्तुत करब तँ एकरे भीतरक सामाजिक-सम्बन्ध छूटि जाएत।

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२८. नाटकमे न्याय : प्रक्रिया, पक्षपात आ हित-संघर्ष

नाटकक न्यायकक्ष एकटा 'प्रहसनात्मक न्याय-प्रयोगशाला' अछि।

न्यायक मौलिक सिद्धान्त—निर्णायकक निष्पक्षता, पक्षकारक सुनबाइ, हित-संघर्षसँ दूरी, आ सम्बन्धित व्यक्तिक सहमति—एहि प्रहसनक भीतर एक-एक कऽ प्रश्नांकित...

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३२. संगीत-रचना आ ध्वनि-नाट्य : व्यावहारिक प्रस्ताव

> नाटकक एक संगीतात्मक सूत्र बनाओल जाय जे पहिल मंगलगीतसँ अन्तिम लोकमंगल धरि बदलबाक क्षमता राखय।

> कोतवालक प्रवेशमे लाठीक थपक, भिक्षा-गीतमे हलुक दोहराव, न्यायालयमे औपचारिक उद्घोष, आ अनंगसेनाक अन्तिम भाषणसँ पूर्व क्षणिक नीरवता भिन्न ध्वनिक रूप तैयार...

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३७. वर्तमान रंगमंच पर पुनरभिनयक प्रस्तावित रूपरेखा

> एहि आलेखक आधुनिक पुनरभिनयमे ‘गुरु-शिष्यक धूर्तता’ आ ‘अनंगसेनाक प्रतिरोध’ दुनू समसामयिक बनाओल जा सकैत अछि।

> प्रस्तावित प्रथम चरणमे कलाकारसभक संग पाठ-पठन कराओल जाय; प्रत्येक पात्र अपन वेश-भाषा आ निजी उद्देश्यक विश्लेषण करय।

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परिशिष्ट–१ : दृश्य-क्रम आ आलोचनात्मक बिन्दु

> एहि सूचीमे केवल ओहि रूपमे तिथि, स्थल आ निर्देशक देल जा रहल अछि, जकर उल्लेख पुस्तकक अन्तिम मंचन-सूचीमे प्राप्त अछि।

> आठम प्रस्तुति सम्बन्धी विवरणमे केवल ‘१२.२०१९’ देल अछि; तकर दिनाङ्क अनुमानसँ नहि जोड़ल गेल अछि।

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सन्दर्भ-सूची : पुस्तक आ सत्यापित बाह्य अध्ययन

१. प्राथमिक पाठ — ज्योतिरीश्वर ठाकुर (मूल); डॉ. अरविन्द अक्कू (प्रदर्शन-आलेख)। धूर्त समागम (मैथिली नाटक)।

२.

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भाग 02

प्रभावतीहरण : साहित्यिक आ रंगमंचीय विवेचन

‘प्रभावतीहरण’केँ खाली एकटा पौराणिक प्रेमकथा अथवा पुरान दरबारी गीति-नाटक कहि देब एकर साहित्यिक सत्ता छोट करब होयत।

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खण्ड—एक : समग्र साहित्यिक आ रंगमंचीय अध्ययन

> ‘प्रभावतीहरण’केँ खाली एकटा पौराणिक प्रेमकथा अथवा पुरान दरबारी गीति-नाटक कहि देब एकर साहित्यिक सत्ता छोट करब होयत।

> एहि अध्ययनमे तीन तरहक प्रमाण पृथक् राखल गेल अछि।

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३. नेपाल-मिथिलाक साझा नाट्यभूमि

मध्यकालीन नेपालक मल्लदरबारकेँ मिथिलाक साहित्यक ‘बाहरक स्थान’ बुझब ऐतिहासिक दृष्टिसँ संकुचित होयत।

रामदेव झाक जगत्प्रकाशमल्ल (साहित्य अकादेमी, १९९०) मे नाटकक भाषा, प्रवेशगीत, गानप्रधान रूप आ मल्लरचनासभक स्थान-विधानपर विस्तृत चर्चा अछि।

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६. तीन अङ्कक कथाविन्यास : कथाक्रमक गहन अध्ययन

नान्दी गीतमे गणेश, शिव आ देवीक मङ्गल-स्मरणसँ पाठ आरम्भ होइत अछि।

श्रीकृष्ण, रुक्मिणी, सत्यभामा, गद, सारण, प्रद्युम्न आ शाम्बक परिचय प्रायः संस्कृत श्लोकद्वारा कएल जाइत अछि।

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९. पात्र-मीमांसा : प्रेम, सत्ता, नीति आ मध्यस्थता

> प्रभावती नाटकक भावकेन्द्र छथि। प्रथम मिलनमे हंसीक कथन सुनि ओ पिताक विरोधक स्मरण करैत छथि, फेर अपने प्रेमक विकल्पक प्रति खुलैत छथि।

> तथापि प्रभावतीक इच्छा स्वतन्त्र सामाजिक निर्णय बनि राजदरबारमे प्रस्तुत नहि होइत।

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९.३ हंसी : सम्पूर्ण कथाक प्रमुख संचालिका

हंसी बिना नाटकक प्रेमकथा आ दैत्यवधक योजना ठहरि जाइत।

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१२. राग-रागिणी आ संगीत-नाट्यक संरचना

> सम्पादकीय भूमिका अनेक रागक नाम गनबैत अछि——नाट, कौशिक, मालव, मल्लारी, वसन्त, सारङ्ग, बराड़ी, पहड़िया, गौड़ी, विभास, धनाश्री, आसावरी, भैरवी, गौड़ी-पंचम...

> रागनामक उपस्थितिसँ केवल ई स्थापित होइत अछि जे गीत संगीतगत वर्गीकरणक भीतर कल्पित अथवा प्रस्तुत भेल।

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१६. रंगमंचीय भूगोल : कोना, प्रवेश, निष्क्रमण आ दृश्य

> पाठमे ‘प्रथम कोणे’ आ ‘द्वितीय कोणे’क संकेत बारम्बार भेटैत अछि।

> रंगस्थल पर दरबार, सरोवर, उपवन, अन्तरंग कक्ष, तपोवन, ऋष्यशृंगक वन, युद्धभूमि आ द्वारका—एतेक स्थान एके नाटकमे अछि।

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१९. काव्यात्मक उपलब्धि आ नाटकीय सीमा

> ‘प्रभावतीहरण’क प्रथम उपलब्धि ई अछि जे ई रस, राग आ नाट्यक्रियाकेँ पृथक् नहि करैत।

> दोसर उपलब्धि पात्रसभक बहु-स्थानिक संचरण अछि।

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२२. पाठ-साक्ष्यक अनुक्रमित सूची

> ई सूची सम्पादकीय साक्ष्य आ तीनू अङ्कक प्रमुख घटनाकेँ विषय तथा कथाक्रमक अनुसार संगठित करैत अछि।

> प्रमाण १ : २७ सितम्बर १९७२क सुनीतिकुमार चटर्जीक पत्र; विद्वत्-प्रोत्साहनक दस्तावेज।

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खण्ड—दुइ : मूल गीत, संवाद आ दृश्यक सहारे सूक्ष्म समालोचना

पहिल खण्डमे नाटकक इतिहास, कथाविन्यास, पात्र, संगीत आ रंगयोजनाक समग्र विवेचन भेल।

समीप-पठनमे गीतक पद-विभाग, वक्तृचिह्न, राग-नाम, ध्रुव-संकेत, अङ्कविभाग, मंचनिर्देश आ सम्पादकीय टिप्पणीकेँ नाट्य-अर्थक अभिन्न अङ्ग मानल गेल अछि।

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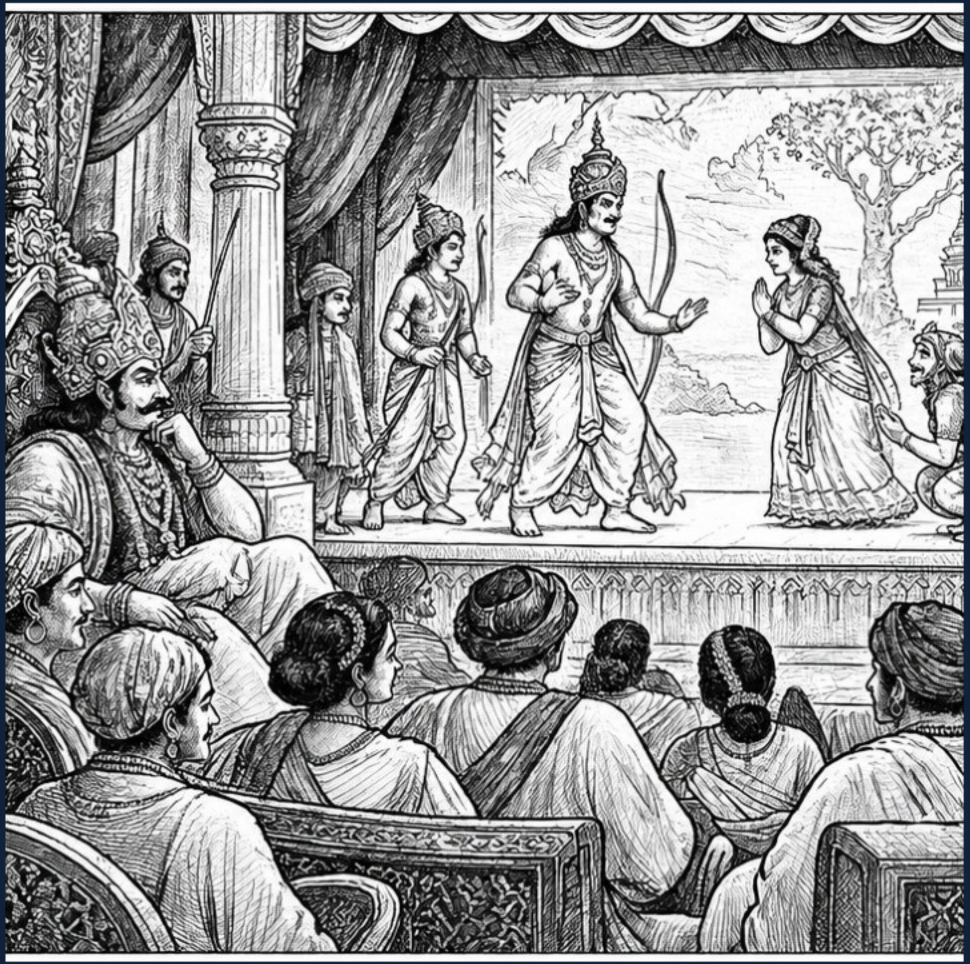

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३१. भद्र-नटक रामायण : नाटकक भीतर नाटकक द्विस्वर

रामायण-अन्तर्नाटक : राजा, ऋष्यशृंग आ विभाण्डकक संवाद

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३२. पुष्पमाला आ भ्रमर : रूपान्तरणक छन्द

ऋष्यशृंगक अन्तर्नाटक समाप्त भेलापर कथा पुनः प्रद्युम्नक गुप्त अभियान दिस घुरैत अछि।

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परिशिष्ट—ख : रंगप्रयोग लेल संकेत-पत्र

> आवाहन : गणेश-शिव-देवीक मङ्गलगीत; संयत सामूहिक गान; अभिनेता-दर्शक दूरी क्रमशः कम करब।

> राजवर्णना : राजकीय गति, ऊर्ध्व आसन, प्रकाशक विस्तार; ऐतिहासिक राजप्रशस्ति आ मिथकीय कथा अलग स्तरपर देखाबय।

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परिशिष्ट—ङ : मूल गीत-पाठ आ गीत-पञ्जीक ७५ प्रविष्टिक मिलान

> सम्पादकीय पाठ-स्थिति : मूल मुद्रित नाटकमे गीत-पञ्जीक ७५ आरम्भिक प्रविष्टि अछि। किछु प्रविष्टि एकहि गीतक अलग पंक्ति अछि; उदाहरणार्थ पञ्जी ३८ आ ४८।

> लिप्यन्तरणक ई संस्करण मूल मुद्रित पाठ आ प्रारम्भिक अक्षर-पहिचानक मिलानपर आधारित कार्य-पाठ अछि; सभ अक्षरक स्वतन्त्र हस्तसत्यापन पूरा नहि भेल अछि।

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भाग 03

धूर्त समागम आ प्रभावतीहरण : तुलनात्मक समालोचना

ई अध्ययन दुनू नाटककेँ ‘प्राचीन’ आ ‘आधुनिक’क एकटा सोझ तुलना बनाकऽ नहि पढ़ैत अछि।

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आलोचनात्मक पाठ

समालोचनाक प्रतिज्ञा

> ई अध्ययन दुनू नाटककेँ ‘प्राचीन’ आ ‘आधुनिक’क एकटा सोझ तुलना बनाकऽ नहि पढ़ैत अछि।

> एतए तुलना पाँच सम्बन्धित धरातल पर चलैत अछि : कथावस्तु आ नाट्यसंरचना; पात्र, स्त्री-अनुभूति आ सत्ता; गीत, भाषा आ रस; अभिनय, रङ्गस्थान आ दर्शक...

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आलोचनात्मक पाठ

३. कथावस्तुक मूल अन्तर : सामाजिक विडम्बना बनाम पौराणिक रणनीति

> अरविन्द अक्कूक ‘धूर्त समागम’मे धर्मोपदेश, भिक्षा, गुरु-शिष्यक सम्बन्ध, वासना, स्वामित्वक दावा आ न्यायदानक प्रक्रिया एक-दोसरासँ भिड़ैत अछि।

> ‘प्रभावतीहरण’मे प्रेम आरम्भसँ राजनीतिक योजनासँ संलग्न अछि।

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आलोचनात्मक पाठ

५. नाटकक भीतर नाटक : आत्मपरिचय आ छद्म-अभिनय

> दुनू रचनामे रङ्गमञ्च अपनहि अस्तित्वकेँ कथा बनबैत अछि।

> ‘प्रभावतीहरण’मे आत्मपरकता अधिक जटिल नाटकीय छल-रूपेँ प्रकट होइत अछि।

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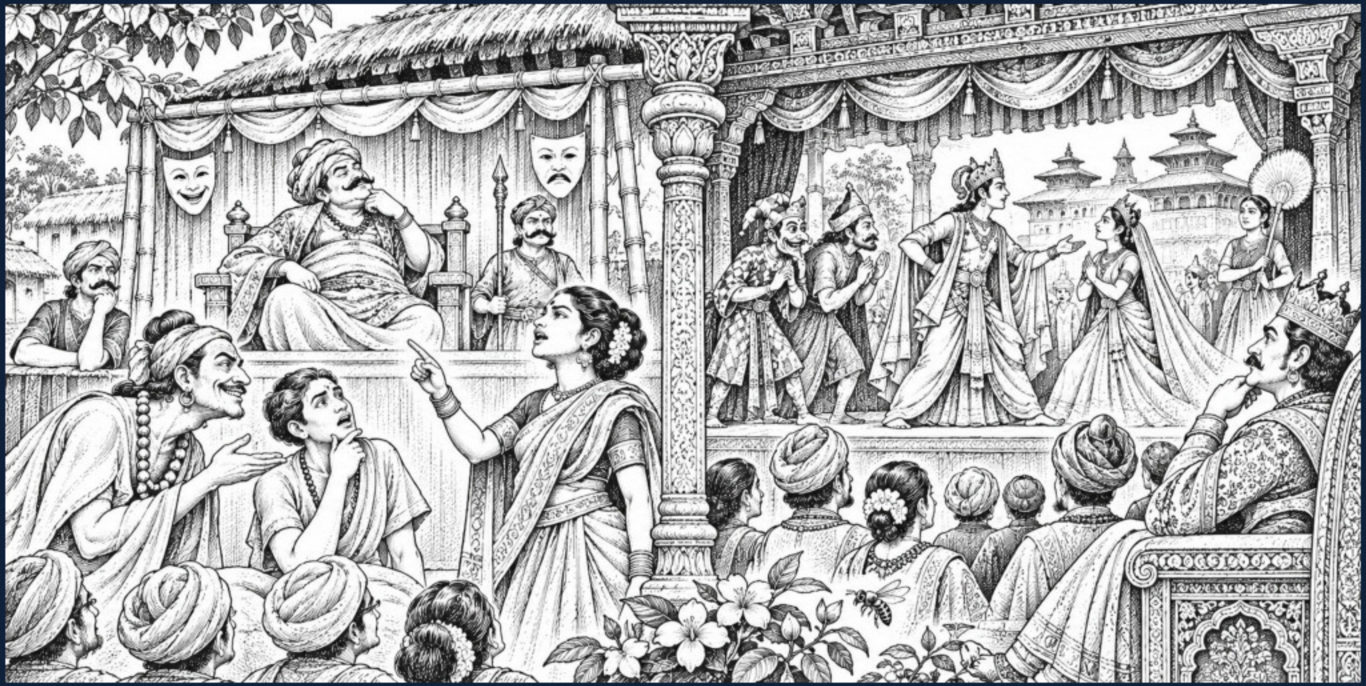

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५. नाटकक भीतर नाटक : आत्मपरिचय आ छद्म-अभिनय

दुनू रचनामे रङ्गमञ्च अपनहि अस्तित्वकँ कथा बनबैत अछि।

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८. पुरुषपात्र आ भूमिका-विनिमय : गुरु, न्यायाधीश, नट आ राजा

> ‘धूर्त समागम’क विश्वनगर आ स्नातक धर्मक बाहरी चिह्नक माध्यमसँ नैतिक प्रतिष्ठा चाहैत छथि, मुदा हुनक संवाद कामना, ईर्ष्या आ निजी लाभ पर आधारित अछि।

> ‘प्रभावतीहरण’क प्रद्युम्न प्रेमी, योद्धा, नट आ भ्रमरक अनेक वेश ग्रहण करैत छथि। हुनक भूमिका-विनिमय छलक सत्ता-स्वीकृत उपयोग अछि।

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आलोचनात्मक पाठ

११. रस, भाव आ नाट्यशास्त्रीय प्रयोजन

> ‘धूर्त समागम’क मूल रस-गति हास्यक दिस अछि, मुदा ओकर भीतर बीभत्सताक आभास, रौद्र प्रतिरोध, अपमानजन्य करुणा आ सामाजिक विडम्बनाक बोध प्रवेश करैत अछि।

> ‘प्रभावतीहरण’मे शृंगार पूर्वराग, विरह, दूत-कर्म आ संयोगमे विकसित होइत अछि; वीर रस युद्ध आ देवकीय पक्षक प्रबलतामे; अद्भुत रस भ्रमर-रूपान्तरण आ दिव्य...

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आलोचनात्मक पाठ

१४. देह, मुखौटा आ अभिनय : मञ्चीय व्यवहारक कसौटी

‘धूर्त समागम’क अभिनेता लेल वेश आ चरित्रक विरोध सबसँ महत्त्वपूर्ण अभिनय-उपकरण अछि।

‘प्रभावतीहरण’क अभिनयमे चारि भिन्न लयक आवश्यकता देखल जाइत अछि : राजसभाक गरिमा, दूतिका-सखी संवादक अन्तरंगता, नटदलक नृत्य-रूपान्तरण, युद्धक संगठित...

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१६. दर्शक आ प्रस्तुतिक इतिहास

> अरविन्द अक्कूक प्रदर्शन-आलेखक संग आधुनिक मञ्चनक सूची भेटैत अछि।

> ‘प्रभावतीहरण’क तीन अभिनय-दिवसक पाठ-संकेत रङ्गइतिहासक अत्यन्त महत्त्वपूर्ण सूत्र अछि। किन्तु ई पाठगत संकेत अछि, उपलब्ध पुरान प्रस्तुतिक चलचित्र नहि।

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आलोचनात्मक पाठ

१९. आलोचनात्मक मूल्यांकन : उपलब्धि आ सीमा

> हास्यकेँ मनोरंजनसँ आगाँ सामाजिक आलोचनाक रूप देब; गुरु-शिष्यक पाखण्डसँ न्यायकक्षधरि व्यंग्यक विस्तार; लोक-श्रव्य मैथिली संवादक सशक्त उपयोग...

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आलोचनात्मक पाठ

२२. निष्कर्ष : मैथिली रङ्गपरम्पराक दू परस्परपूरक धुरी

> ‘धूर्त समागम’क मौलिक नाट्यशक्ति अछि—सामाजिक मुखौटाक विघटन।

> दुनूमे स्त्रीक इच्छा कथानकक मोड़ बनैत अछि, किन्तु ओकर अधिकार समान नहि।

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क. पाठाधार, पद्धति आ उद्धरण-नीति

> एहि परिशिष्टमे ‘धूर्त समागम’क दू पाठ एक नहि मानल गेल अछि।

> ‘प्रभावतीहरण’ लेल जगत्प्रकाशमल्लक नामे प्रचलित, डॉ॰ लेखनाथ मिश्र-सम्पादित मुद्रित प्रति आधार अछि।

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घ. सन्दर्भ-पाठ आ सम्पादकीय आधार

१. ज्योतिरीश्वर ठाकुर, ‘मैथिली-धूर्तसमागम’, मुद्रित पाठ।

२. ज्योतिरीश्वर, ‘धूर्तसमागमः’, संस्कृत विकिस्रोतक इलेक्ट्रॉनिक पाठः https://sa.wikisource.org/wiki/धूर्तसमागमः ।

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भाग 04

अग्निवंश : विस्तृत साहित्यिक समालोचना

अध्ययनक आधार —— प्रस्तुत ७२-अध्यायवला मूल वर्ड-पाठ; १२ खण्ड; मूल अनुक्रमणिका आ कथात्मक अनुच्छेदक प्रत्यक्ष अध्ययन।

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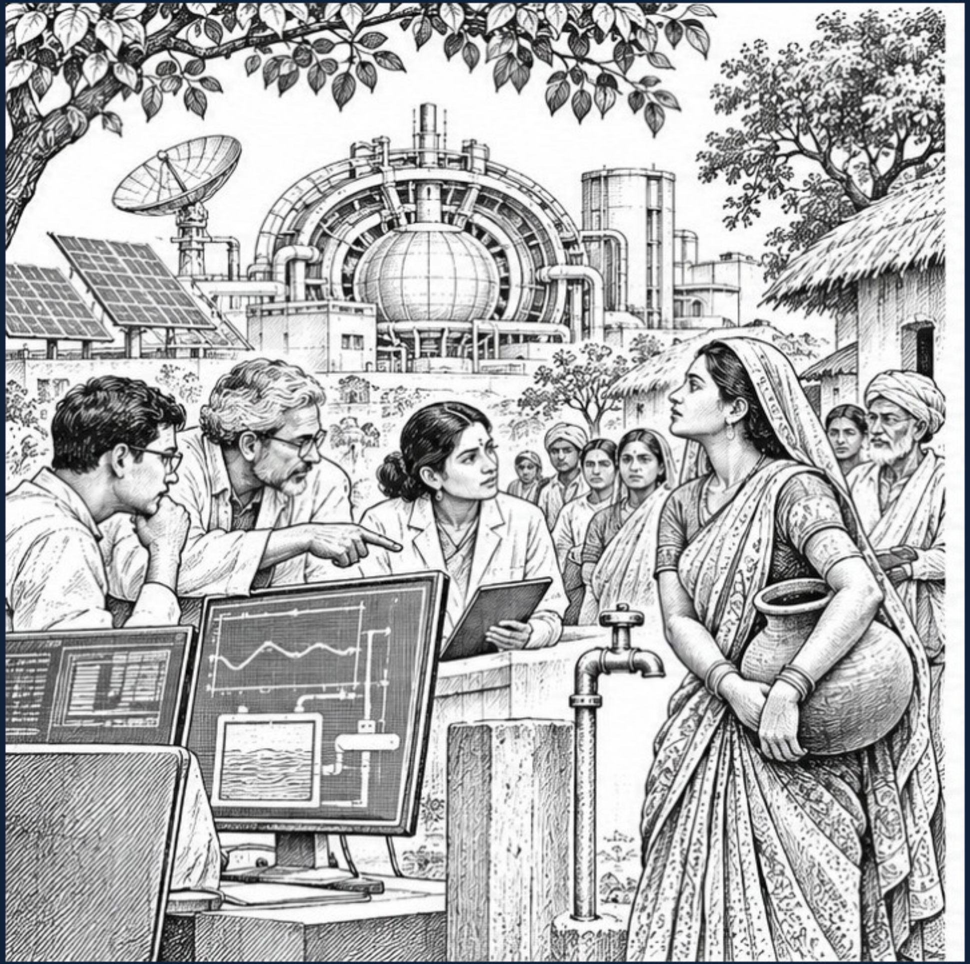

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समालोचनात्मक सार

एकर आरम्भ जनकक्षेत्रक सूर्यकुण्डक उजाससँ होइत अछि।

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आलोचनात्मक पाठ

पहिल प्रकरण : पाठ, पद्धति आ कृतिक स्थापत्य

> मूल कृतिक समस्त ७२ अध्याय एहि विवेचनक पाठाधार अछि। खण्ड-विभाजन, पात्रक नाम, कथा-स्थान, समय-संकेत आ घटनासभ मूल पाठसँ लेल गेल अछि।

> कृति बुझबाक पहिल कसौटी कथा-कर्म आ घोषित विचारक सम्बन्ध अछि। पात्र जे कहैत छथि, की हुनकर काज ओकर परीक्षा दैत अछि?

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आलोचनात्मक पाठ

दोसर प्रकरण : प्रमाण, सत्ता आ न्याय

> अध्याय १० मे वाचस्पतिक पाठशाला, मैथिलीक प्रश्न आ प्रत्यक्ष-स्रोतक बहस कृतिक प्रमाण-विवेचनक केन्द्र थिक।

> सुनयनाक दृष्टिमे यन्त्रक उत्पादन-सूचक आ गामक पियासल मनुष्यक अनुभव दुई अलग प्रकारक प्रत्यक्ष अछि। दुनूमें कोनो एककेँ पहिनेसँ खारिज नहि कएल जा सकैत।

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आलोचनात्मक पाठ

तेसर प्रकरण : देह, पर्यावरण, स्मृति आ समाज

> माधवक पहिल अनिर्णीत रोग, पर्यावरणीय सम्पर्कक लक्षण, छाह-ज्वरक परीक्षण आ महाविच्छेदक बाद चिकित्सालयक ऊर्जा-कटौती—शारदाक कथारेखा विविध संकटकेँ जोड़ैत...

> अध्याय १२, १९, ३९, ४७, ५८, ६६ आ ६८ मिलिकऽ चिकित्सकीय न्यायक दीर्घ कथा बनबैत अछि।

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आलोचनात्मक पाठ

चारिम प्रकरण : पात्र, भाषा आ आख्यानशिल्प

> कृतिमे एकटा सर्वविजयी व्यक्ति सम्पूर्ण संकटक हल नहि करैत।

> बाख्तिनक बहुस्वरात्मक उपन्यास-विचार [१०] एहि संरचनाकेँ पढ़बाक तुलनात्मक कसौटी थिक।

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आलोचनात्मक पाठ

पाँचम प्रकरण : तुलनात्मक आलोचना आ अन्तिम मूल्याङ्कन

> मैथिली साहित्यक आधुनिक उपन्यास-परम्पराक इतिहासपर जयकान्त मिश्र आ देवकान्त झाक ग्रन्थ साहित्य अकादेमीक प्रकाशन-सूचीमे उपलब्ध छथि [११]।

> एहि कृतिक स्थानीयता आधुनिक मैथिली उपन्यासक गाम, नदी, जाति, परिवार आ स्मृतिक परम्परागत सामग्रीकेँ भविष्यक प्रौद्योगिकी-संकटमे नव रूप दैत अछि।

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आलोचनात्मक पाठ

परिशिष्ट एक : ७२ अध्यायक क्रमवार साहित्यिक पाठ-टिप्पणी

> ई अंशमे प्रत्येक अध्यायक कथागत केन्द्र, आख्यानगत योगदान आ आलोचनात्मक प्रश्न अलग अंकित अछि।

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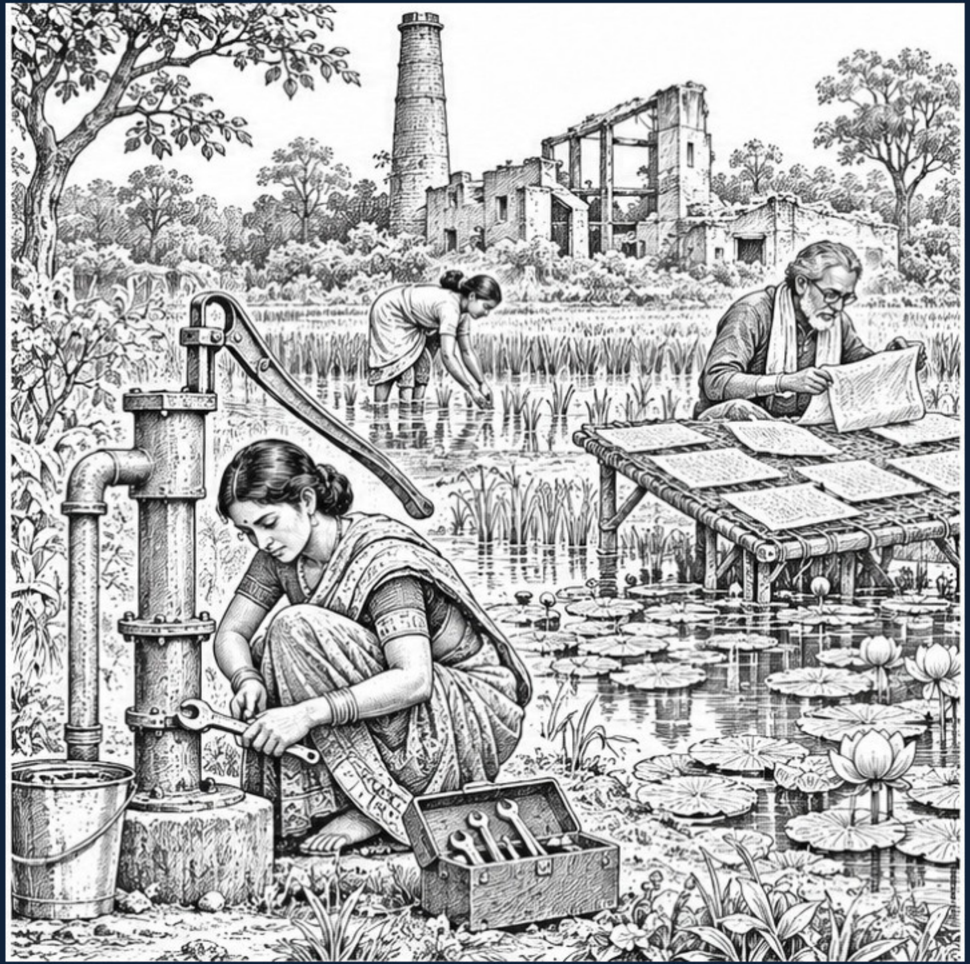

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अध्याय ३८ : हाथक पम्प

तट-गाममे उर्मिला मण्डल चापाकलक डण्डा चला पानि खोजैत छथि।

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अध्याय ७२ : अग्निवंशक उत्तराधिकार

महाविच्छेदक दशम वर्षमे कोशीक नाव, बीजक पोटरी, मखानक पोखरि, भग्न चिमनी आ नव पाठशाला एके विस्तृत दृश्य बनैत अछि।

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आलोचनात्मक पाठ

परिशिष्ट दू : मूल पाठक चयनित उद्धरण आ आलोचनात्मक सन्दर्भ

> एहि परिशिष्टमे देल छोट उद्धरणसभ ‘अग्निवंश’क संलग्न मूल पाठसँ मिलान कएल गेल अछि। अध्याय-सङ्ख्या मूल अनुक्रमणिकाक अनुसार अछि।

> अध्याय १ : «लोककेँ अपन दुःखक नाम जानबाक अधिकार अछि।» — उद्घाटनक समृद्ध प्रौद्योगिकीक बरक्स जनकक्षेत्रक पियासक सन्दर्भमे ई वाक्य आँकड़ाक शब्दावलि आ...

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आलोचनात्मक पाठ

परिशिष्ट तीन : सन्दर्भ-सूची आ शोध-स्रोत

> एहि ग्रन्थ-सूचीमे अंकित बाहरी अध्ययनसभ अग्निवंशक स्रोत, प्रत्यक्ष प्रभाव, अथवा लेखकक स्वीकृत वैचारिक घोषणा सिद्ध नहि करैत।

> गजेन्द्र ठाकुर। अग्निवंश : सप्त-कवच • प्रलय-उत्तर उत्तरकाण्ड। मैथिली कादम्बरी, प्रथम संस्करण, २०२३। अध्ययन लेल उपलब्ध ७२-अध्यायवला ६×९ इञ्चक वर्ड-पाठ।

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भाग 05

शहरक दोसर चेहरा : आख्यानशास्त्रीय अध्ययन

प्रस्तुत शोध-प्रबन्धक विषय गजेन्द्र ठाकुरक मैथिली कादम्बरी ‘शहरक दोसर चेहरा’ अछि।

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आलोचनात्मक पाठ

प्रकरण १ : शोध-समस्या, पूर्ववर्ती अध्ययन आ पद्धति

मैथिली कादम्बरीपर सामान्य साहित्यिक चर्चा बहुधा कथासार, पात्रक सदाचार वा समाजक समस्याक सूची तैयार करबापर सीमित रहि जाएत; मुदा साहित्यक अनुसन्धानमे ई...

प्रमुख शोध-प्रश्न पाँच अछि। पहिल—'दोसर चेहरा'क सामाजिक अर्थ की, आ शीर्षक शहरक भीतरक असमानताकेँ कोना संवेद्य बनबैत अछि?

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आलोचनात्मक पाठ

प्रकरण २ : शीर्षक, कथानक आ संरचनात्मक विवेचन

> ‘शहरक दोसर चेहरा’ शीर्षक शहरक किछु अपराधी लोककेँ दोषी ठहराएबामे सीमित नहि रहैत।

> पहिल अध्यायमे नवगढ़क बस अड्डा आ निजी संस्थानक साक्षात्कारक दृश्य अछि। ‘योग्यतासँ सफलता’क आदर्श-वचनक ठीक नीचाँ अव्यवस्थित रसीद आ नकलक पाँति भेटैत अछि।

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२.१ शीर्षकक बहुस्तरीय अर्थ

‘दोसर’ शब्दमे वर्ग-सापेक्ष दृष्टि सेहो छिपल अछि।

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आलोचनात्मक पाठ

प्रकरण ३ : पात्र, स्वायत्तता आ नैतिक अन्तर्द्वन्द्व

> नैना एक सामान्य अर्थमे सर्वशक्तिमान नायिका नहि छथि।

> पूनमक विपत्तिमे हुनक भूमिका निःस्वार्थ भावुकता मात्र नहि।

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आलोचनात्मक पाठ

प्रकरण ४ : रोजगारी, समाज आ संस्थागत असमानता

> उपन्यासक पात्रसभक नाम, श्रम आ पारिवारिक परिस्थिति एकर सामाजिक बहुलता देखबैत अछि।

> अध्याय ५७क ‘विवाहक विरोध’ उपन्यासक सार्वजनिक नैतिकताकेँ निजी सम्बन्धक दरबज्ञापर पहुँचा दैत अछि।

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४.५ घरक अर्थनीति : देखरेख, समय आ श्रमक अदृश्य मूल्य

माधवीक घरमे मदिराक अवैध उपलब्धताक प्रसङ्ग केवल शासनक सफलताक अथवा असफलताक प्रचारक सामग्री नहि।

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आलोचनात्मक पाठ

प्रकरण ५ : आख्यानशास्त्र, भाषा आ प्रतीक-व्यवस्था

> कथा मुख्यतः तृतीय पुरुषक कथनमे अछि, मुदा पात्रक अनुभूतिक कात जाइत दृष्टिबिन्दु बदलैत रहैत अछि।

> झेरार जेनेतक दृष्टिबिन्दुक पद्धतिसँ देखल जाय तँ कथा अनेक सीमित अनुभूतिसँ समग्र परिस्थिति रचैत अछि, नहि तऽ एक स्थिर पात्रक आत्मकथनसँ [श३]।

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६.३ पत्रकारिता आ अनुसन्धान : दू भिन्न सार्वजनिक उत्तरदायित्व

पत्रकारिता आ पुलिसक सह-अस्तित्वक अर्थ सहज गठबन्धन नहि।

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आलोचनात्मक पाठ

प्रकरण ७ : आलोचनात्मक मूल्याङ्कन आ निष्कर्ष

> एहि कृतिमे बेरोजगारीकेँ व्यक्तिगत अकर्मण्यता नहि, संस्थागत अशान्तिक विषय बनाओल गेल अछि; स्त्री पात्रसभकेँ केवल आश्रित नहि, निर्णयक्षम व्यक्ति बनाओल...

> कथाविन्यासक नियमित संरचना, स्थलक वस्तुगत विवरण, कापीक पुनरावर्ती रूपक, आरम्भ-अन्तक पाँति-सम्बन्ध आ खुला उपसंहार एहि उपन्यासक प्रमुख शिल्पगत बल अछि।

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परिशिष्ट १ : साठिओ अध्यायक सूक्ष्म पाठ-टिप्पणी

> एहि परिशिष्टक टिप्पणीसभ मूल पाठक प्रत्येक अध्यायक क्रम अनुसार देल जा रहल अछि।

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परिशिष्ट २ : शोध-दावाक मूल पाठ-साक्ष्य

१. श्रमक यथार्थ आ वेतनक असुरक्षा : अध्याय १, २, ६, ७, १०, ३२, ५१, ५६ आ ५९। तर्कक केन्द्र—औपचारिक योग्यता आ सुरक्षित आमदनीक वास्तविक दूरी।

२. लिखित प्रमाणक आवश्यकता आ सीमा : अध्याय १, ४, ८, १४–१६, १९, ३६–३९, ४८–५०।

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परिशिष्ट ३ : अध्ययनक सीमा आ आगामी अनुसन्धान

> ई शोध-प्रबन्ध अध्ययनार्थ उपलब्ध मूल कृतिक डिजिटल प्रतिक पाठ-विश्लेषणपर आधारित अछि।

> आगामी शोध लेल चारि प्रश्न विशेष उपयोगी होइत: प्रथम, मैथिलीक समकालीन यथार्थवादी कादम्बरीसभमे बेरोजगारी आ श्रमिक-विवशताक प्रस्तुति कोना बदलल अछि?

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परिशिष्ट ४ : पात्र, प्रसङ्ग आ पाठ-सन्दर्भक अनुक्रम

> प्रमुख प्रसङ्ग : अध्याय १–५मे आवेदन, घरेलू आय-व्यय आ रोजगारक शर्तक प्रश्न; अध्याय १२–१६मे अनुपस्थिति, पुलिसक प्रारम्भिक जाँच आ बदलल परिचय; अध्याय...

> पात्र-विन्यास : नैना मिश्र—रोजगारक खोज आ सूचना-सहायता; पूनम यादव—रोजगार-यात्रा, अनुपस्थिति आ स्वायत्त पुनर्वास; अभय पासवान—समाचार, सत्यापन आ निजता...

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सन्दर्भग्रन्थ-सूची : मूल कृति आ अन्य सैद्धान्तिक स्रोत

[मू] प्राथमिक पाठ : गजेन्द्र ठाकुर। शहरक दोसर चेहरा [मैथिली कादम्बरी]। प्रथम संस्करण २०१७; © २०१७ गजेन्द्र ठाकुर आ प्रीति ठाकुर।

[श१] देवकान्त झा। A History of Modern Maithili Literature: Post-independence Period। नई दिल्ली : साहित्य अकादमी, २००४; पुनर्मुद्रण २००७।

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भाग 06

नित नवल : कैलाश कुमार मिश्र

डॉ. कैलाश कुमार मिश्रक कृतिक विस्तृत साहित्यिक आ स्रोत-समीक्षात्मक अध्ययन

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नित नवल : कैलाश कुमार मिश्र

डॉ. कैलाश कुमार मिश्रक कृतिक विस्तृत साहित्यिक आ स्रोत-समीक्षात्मक अध्ययन

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अरेड़ : गामक लोक इतिहास

> डॉ. कैलाश कुमार मिश्रक कृतिक विस्तृत साहित्यिक आ स्रोत-समीक्षात्मक अध्ययन

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३.१. ‘अरेड़ गामक सामान्य परिचय’ : जीवित सूचीसँ उभरैत इतिहास

आरम्भमे बज्रयानी भिक्षु, मगधसँ नेपालक पुरान मार्ग, रामायण-महाभारतसँ सीधा जुड़ाव आ कालिदासक एहि बाटसँ यात्राक सम्भावना व्यक्त भेल अछि।

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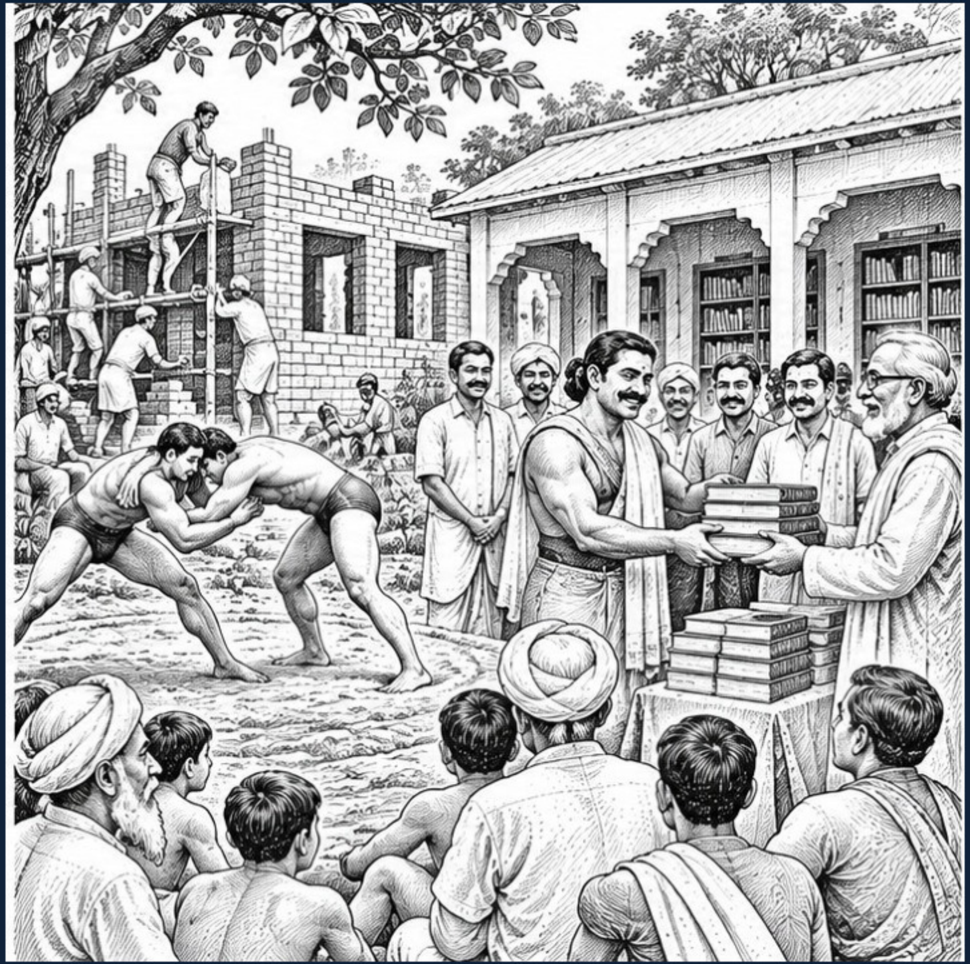

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३.५. ‘बच्चा झा दोसर : अरेड़क मानवीय धरोहर’ : बलसँ विद्यालय धरि

एहि अध्यायमे ‘अरेड़’ नामकेँ अंडी-वृक्षक अतिरिक्त गामक लोकक ‘अड़ियल’ स्वभावसँ जोड़बाक दोसर व्युत्पत्ति उपस्थित अछि; दुनूमे सँ कोनो एक निर्णायक नहि...

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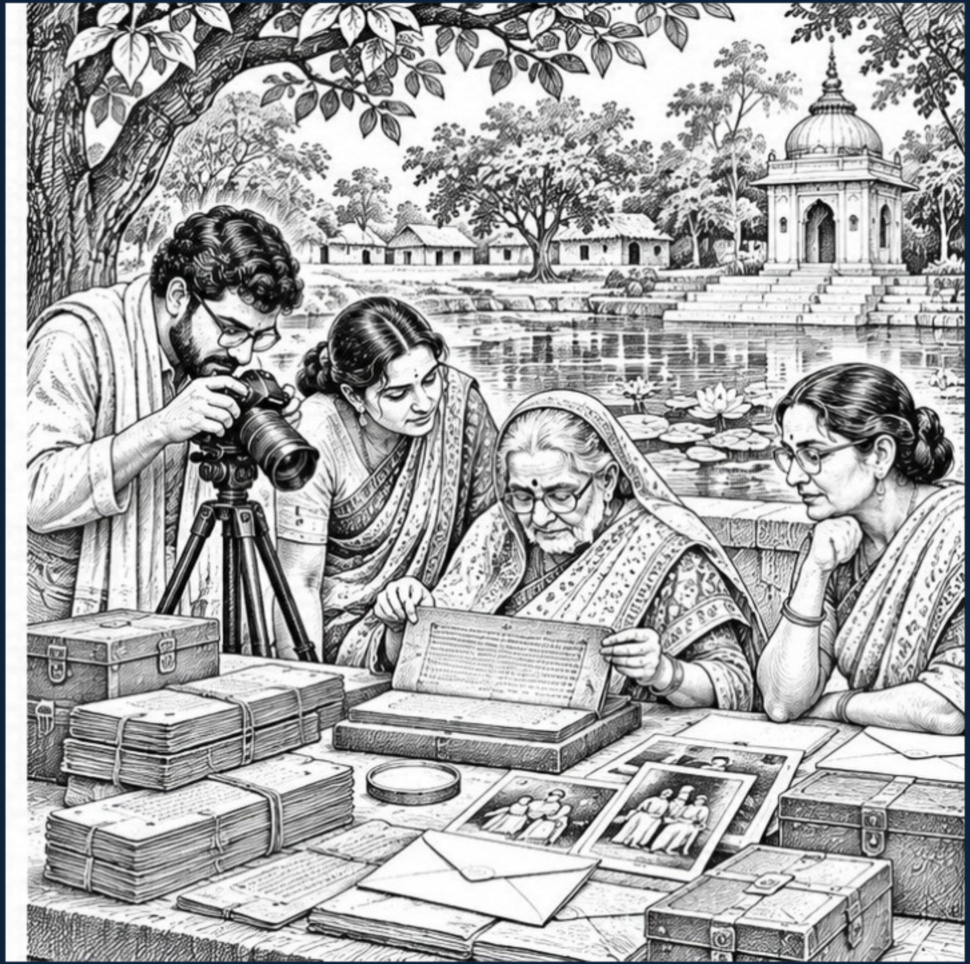

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१४. पाण्डुलिपि, तस्वीर आ सांस्कृतिक अभिलेखागार

पहिल काज कथकसभक सूची तैयार करब अछि।

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‘बुकमेनिया’ : पाठ, समाज आ समालोचनात्मक विवेक

> डॉ. कैलाश कुमार मिश्रक मैथिली समीक्षा-संग्रहक आलोचनात्मक अध्ययन

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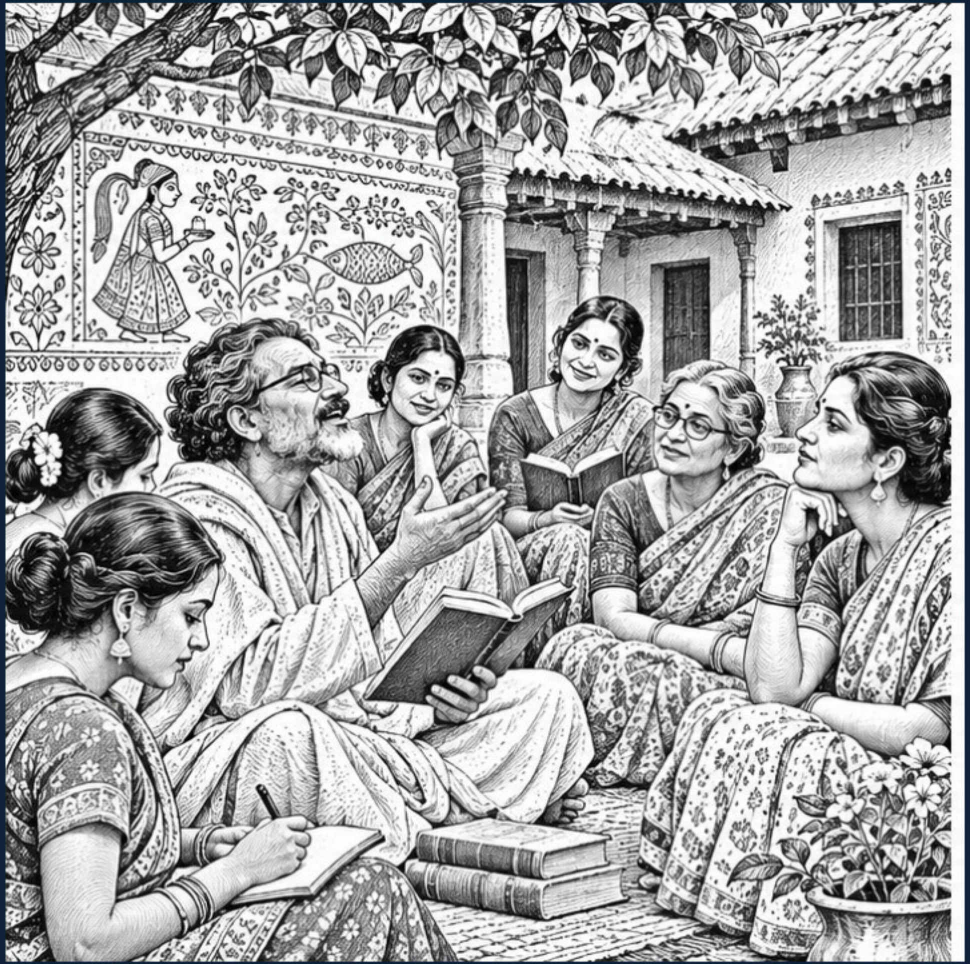

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५. ‘फुललोका’ : स्त्रीक स्वर, आधुनिक माध्यम आ प्रतिरोधक भाषा

तथापि सामाजिक साहसकेँ साहित्यिक सफलता मानि लेबाक जोखिम एतय सेहो उपस्थित अछि।

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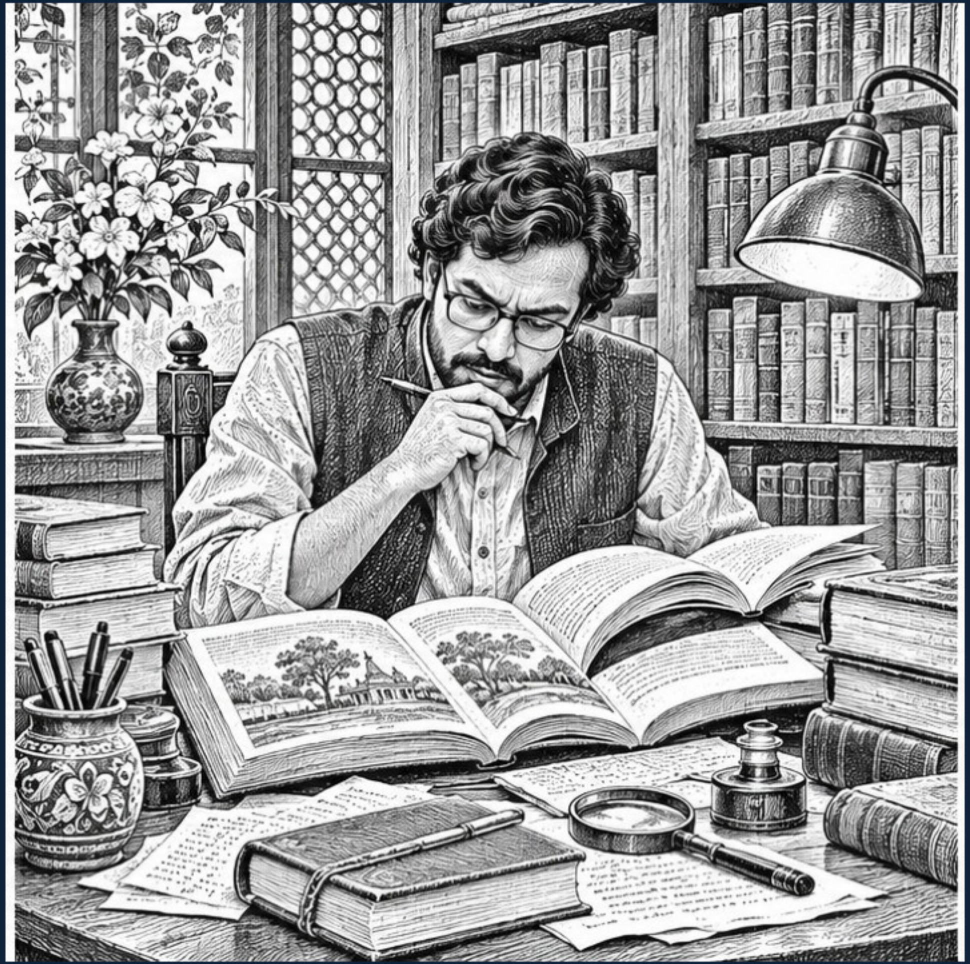

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११. ‘करार’ : आख्यान-विस्तार, राजनीतिक इतिहास आ सन्दर्भक जोखिम

उषाकिरण खानक ‘हसीना मंजिल’ पर लेखमे ऐतिहासिक विभाजन, सांप्रदायिक दूरी, प्रेम, पारिवारिक स्मृति आ मनुष्यक व्यथा एक-दोसरामे गुँथल भेटैत अछि।

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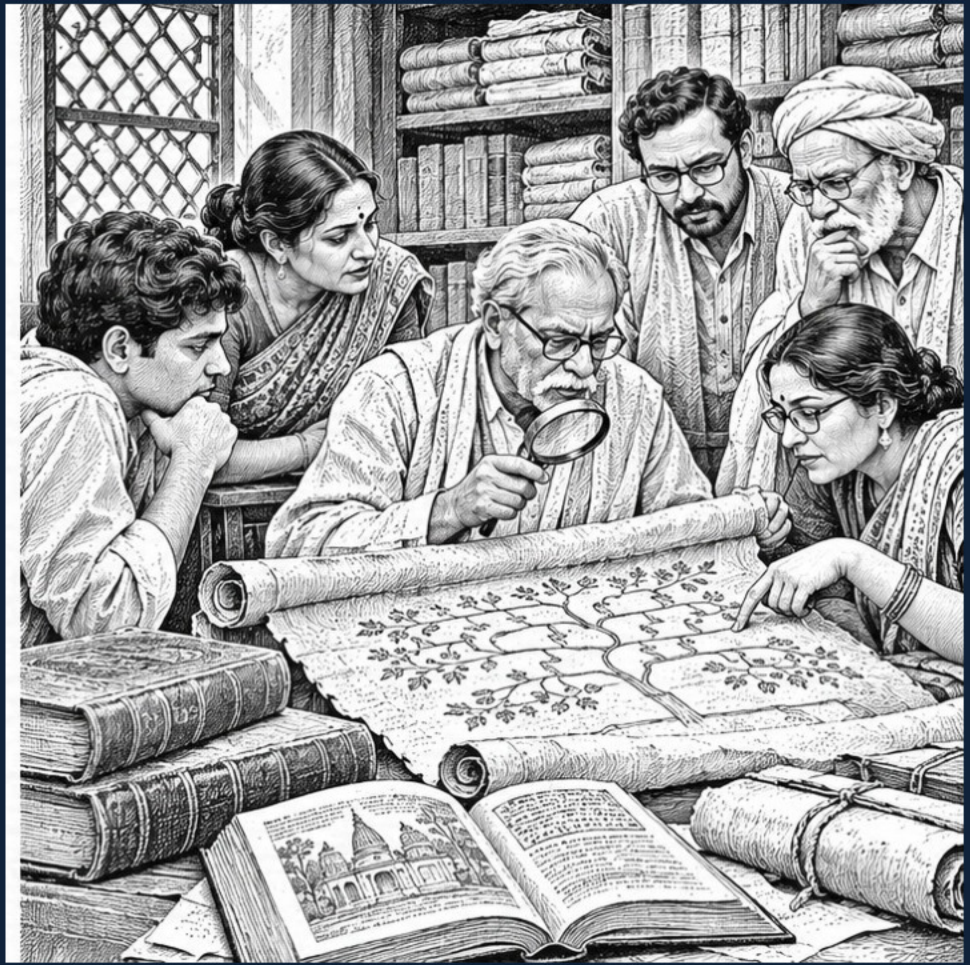

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१५. 'दूषण पञ्जी' : जाति, अभिलेख आ ज्ञानपरम्पराक विवाद

उपसंहारक विस्तृत चर्चामे पञ्जी-लेखनक पद्धति, वंशसूची, अधिकार, सन्दर्भ-सूची तथा नब अभिलेखीकरणक सम्भावनाक चर्चा बढ़ैत अछि।

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४. बुलकी : श्रम, देह आ अपन निर्णयक अधिकार

दस बरखक उमेरमे ओकर विवाह होइत अछि। बादमे सासुर बसबाक अनुभवक बाद ओ स्पष्ट कहैत अछि जे फेर ओतय नहि जाएत।

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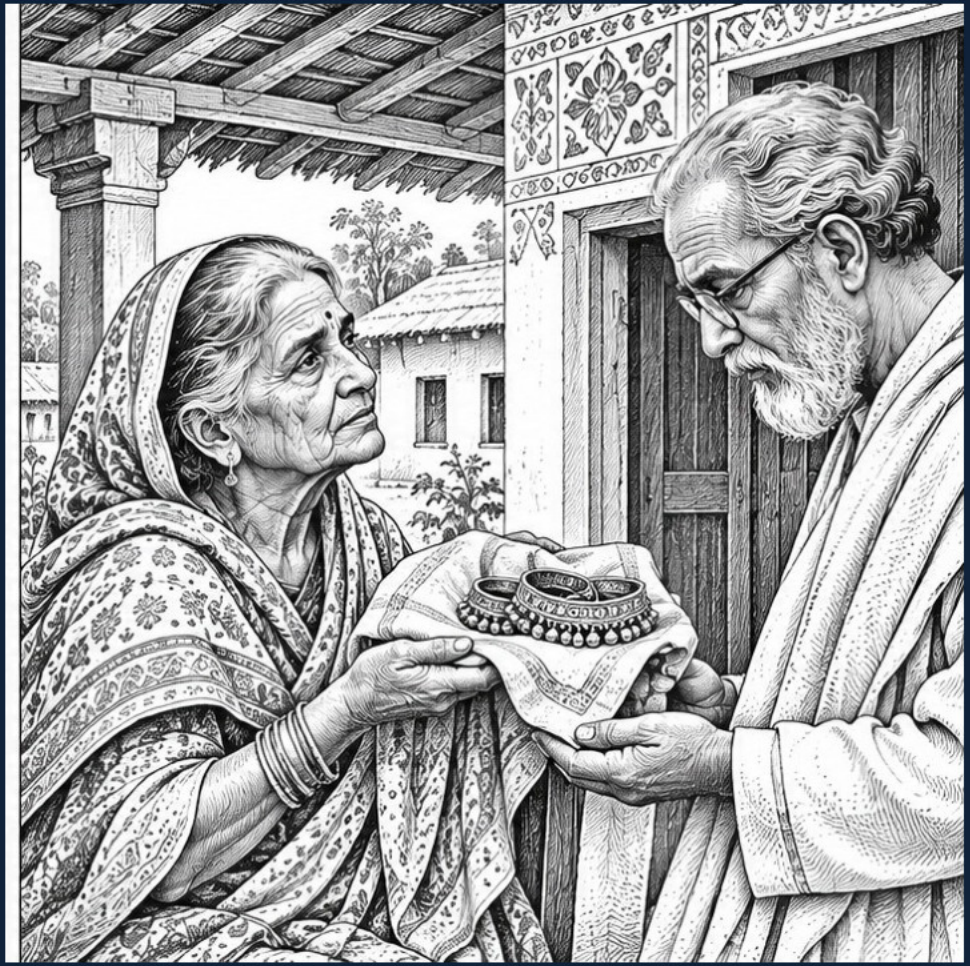

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७. पाजेब, सहायता अस्वीकार आ अन्तक असाधारण गरिमा

एहि दृश्यपर लेखक स्पष्ट तुलना करैत छथि——पढ़ल-लिखल राघबक ज्ञानक घमण्ड ध्वस्त होइत अछि आ निरक्षर बुलकी हुनका मानवीय मूल्य बुझबैत छथि।

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सचित्र समीक्षा

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८. नन्द–नैना : प्रतिशोधक षड्यन्त्रसँ प्रेमक मानवीकरण

नैना बादमे नन्दक प्रारम्भिक योजना बुझि जाइत अछि आ प्रत्यक्ष बातचीतमे ओ हुनकासँ स्वीकारोक्ति माँगैत अछि।

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आलोचनात्मक पाठ

डॉ. कैलाश कुमार मिश्रक निबन्ध, यात्रा-वृत्तान्त आ कथा-समीक्षाक आलोचनात्मक अध्ययन

ग्रन्थपरिचय आ आलोचनात्मक प्रस्तावना

'विदेह मैथिली प्रबन्ध-निबन्ध-समालोचना' (विदेह-सदेह १०) कैँ केवल विषय-विविधताक आधारपर निबन्धसंग्रह कहब अपर्याप्त होएत।

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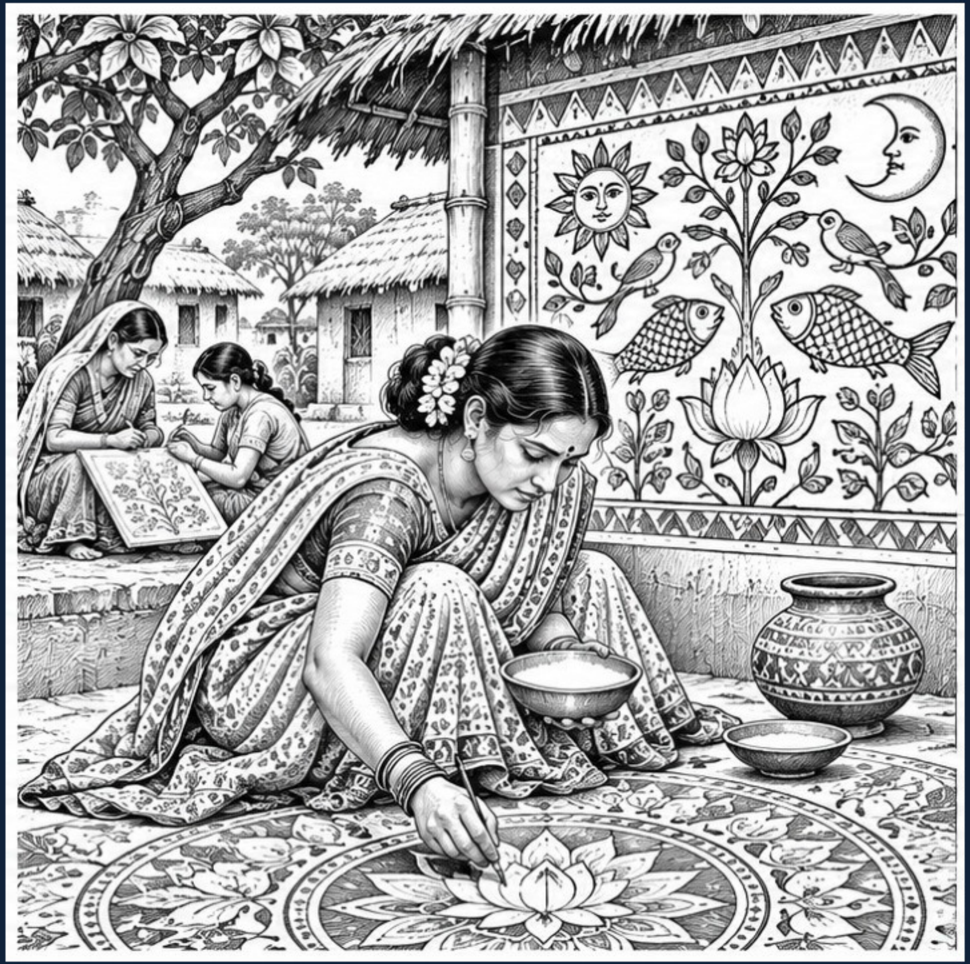

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२. मिथिला चित्रकला : ‘समानान्तर साक्षरता’क मौलिक विचार

लेखमे दीवारसँ कागज आ क्यानवस धरि चित्रकलाक संक्रमणक इतिहास अकाल, रोजी-रोटी आ बाजारसँ जोरल गेल अछि। ई अर्थ-राजनीतिक दृष्टि एकर महत्त्वपूर्ण योगदान अछि।

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३. हॉफलोंग : कार्यशाला, संवाद आ जनजातीय स्त्रीक सक्रियता

जेमि नागा महिलाक अनुभव, वैवाहिक रूप-सज्ञा आ सांस्कृतिक संघटनक उल्लेख स्थानीय विविधताक बोध करबैत अछि।

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९. ‘गामक जिनगी’ : कथाक माध्यमसँ ग्रामीण समाजक पाठ

‘जीवन संघर्ष’ उपन्यासक समीक्षामे समीक्षक अपन पठन-अनुभवसँ शुरू करैत छथि।

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लोकक जीवन, स्त्रीक स्वर आ प्रमाणक कसौटी

> ‘विदेह सदेह २९’ मे डॉ. कैलाश कुमार मिश्रक गद्य-पद्यक साहित्यिक आ मानवशास्त्रीय समीक्षा

> ‘विदेह सदेह २९ : डॉ. कैलाश कुमार मिश्र केर गद्य आ पद्य रचना’ (२०२२) गजेन्द्र ठाकुरक सम्पादनमे प्रकाशित बहुविधात्मक संकलन अछि।

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लोकगीत, स्त्री-अनुभव आ अनुष्ठान

'मैथिलानी केर उपराग राम सँ आ समाज सँ: सीता दाई केर वेदना' आ 'फाटू हे धरती: सीता दाई केर वेदना'कँ संग पढ़ला पर एहि संग्रहक स्त्री-विमर्शक धार अधिक...

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मधुश्रावणी: लोक-वेदक संयोग आ शरीरपर विधिक प्रश्न

एहि शीर्षकक लेख स्त्रीपर लिखबाक अधिकारकेँ जन्मगत अथवा लिंगगत एकाधिकारसँ अलग करए चाहैत अछि।

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मौखिक आख्यानक स्मृतिः नानी, भरथरी आ गोपीचन्द

एहि कथानककेँ रिचर्ड बाउमनक प्रदर्शन-केन्द्रित दृष्टिसँ पढ़ला पर नानीक अभिनय केवल कथा सुनाबाक शैली नहि, अर्थक सृजन बनैत अछि।

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भाग 07

नित नवल : राजदेव मण्डल

समकालीन मैथिली कवितामे कोसीक त्रासदी, जातिगत असमानता, श्रम, नारी-अनुभव आ पर्यावरणीय चेतना

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आलोचनात्मक पाठ

अम्बरा : लोकानुभव, सामाजिक प्रतिरोध आ काव्यशिल्प

समकालीन मैथिली कवितामे कोसीक त्रासदी, जातिगत असमानता, श्रम, नारी-अनुभव आ पर्यावरणीय चेतना

राजदेव मण्डलक ‘अम्बरा’ (२०१०) समकालीन मैथिली कविताक एहन संग्रह अछि जाहिमे ग्रामीण जीवनक ठोस परिस्थितिक संग नैतिक प्रतिरोध, सामाजिक असमानता, जातिगत...

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४. ‘बाढ़िक चित्र’: कोसीक प्रलय आ मानवीय साक्ष्यक काव्यरूप

‘नदीक माछ’ आ ‘बाउल परक माछ’कैं एक-दोसरक संग पढ़लासँ संग्रहक प्रकृति-बिम्बक द्वन्द्व स्पष्ट होइत अछि।

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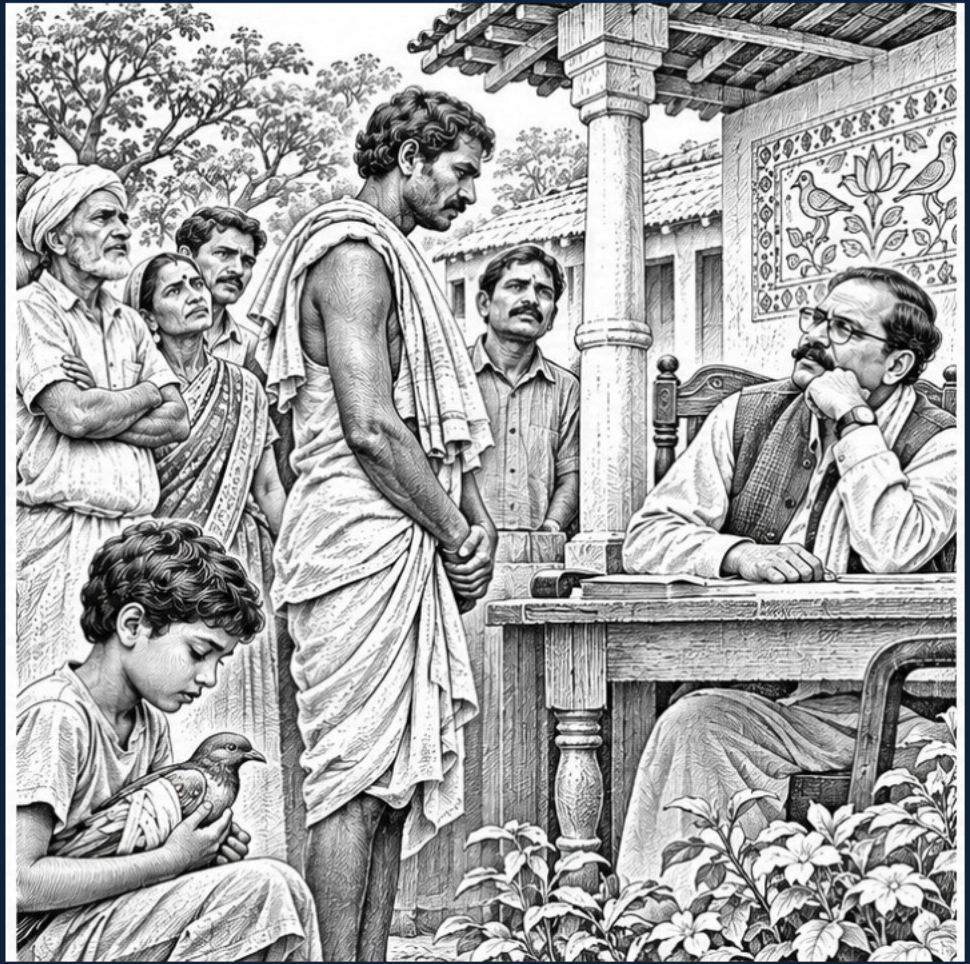

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६. जाति, अपमान आ प्रतिरोधक बदलैत व्याकरण

‘रूसल धीया’मे सासुरसँ घुरल बेटीपर ‘लाज’ आ कुल-मानक दबाव अछि।

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८. श्रम, निर्धनता, देह आ सामाजिक दृश्यता

‘हथियारक सभा’मे पाषाण, लाठी आ अणुबम जकाँ हिंसाक साधन आपसमे महानताक दावेदारी करैत अछि।

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बसुंधरा : धरती, देह आ प्रतिरोध

> राजदेव मण्डलक ‘बसुंधरा’क समाज-समीक्षात्मक, पर्यावरणीय आ काव्यशास्त्रीय अध्ययन

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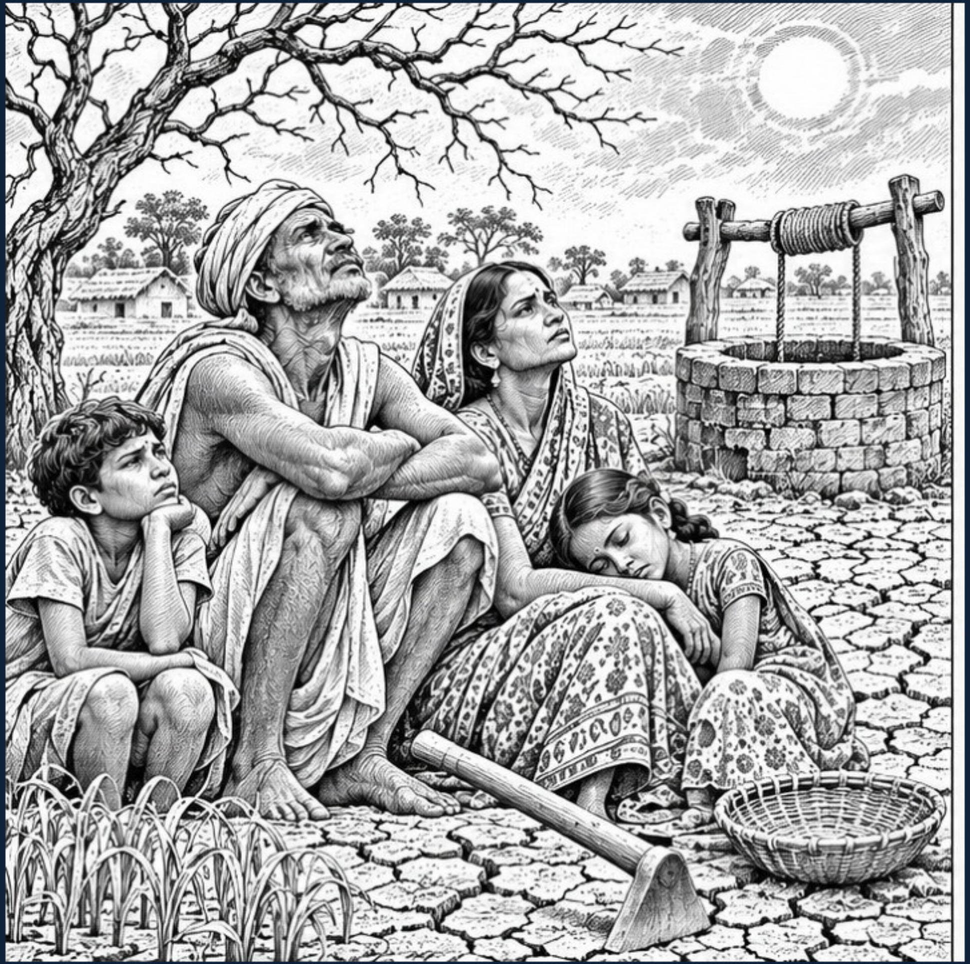

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३. 'अकाल' : भूख, जल आ विकासक असमान राजनीति

'नँगरा मजदूर'मे एकटा मजदूर ओहि सातमहला मकानकेँ देखबाक इच्छा लऽ अबैत अछि, जकर निर्माणमे ओकर श्रम लागल छल।

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४. ‘नँगरा मजदूर’ : निर्मित मकान आ विस्थापित निर्माता

‘बीआ’मे कवि बीजकेँ निस्पन्द वस्तु नहि, भविष्यमुखी जीवनक केन्द्र मानैत छथि।

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७. ‘डोलनी डाइन’ : अफवाहसँ प्रतिरोध धरि सात खण्डक कथायात्रा

‘डोलनी डाइन’क कथा आरम्भमे सामूहिक वार्ता, बीचमे आरोपक औपचारिकता आ अन्तमे पीड़िताक स्वकथन द्वारा विकसित होइत अछि।

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हमर टोल : टोलक सामाजिक शरीर आ प्रतिरोध

राजदेव मण्डलक ‘हमर टोल’ मिथिलाक ग्रामीण जीवनक एहन आख्यान अछि जाहिमे एकटा टोलक छोट-छोट घटनासभ जाति, श्रम, लिंग, धर्माधिकार, शिक्षा, स्वास्थ्य...

बीज-शब्द : हमर टोल; राजदेव मण्डल; मैथिली उपन्यास; धनुकटोली; जाति; स्त्री-अस्मिता; लोकसंस्कृति; बहुवाचिकता; सामाजिक प्रतिरोध

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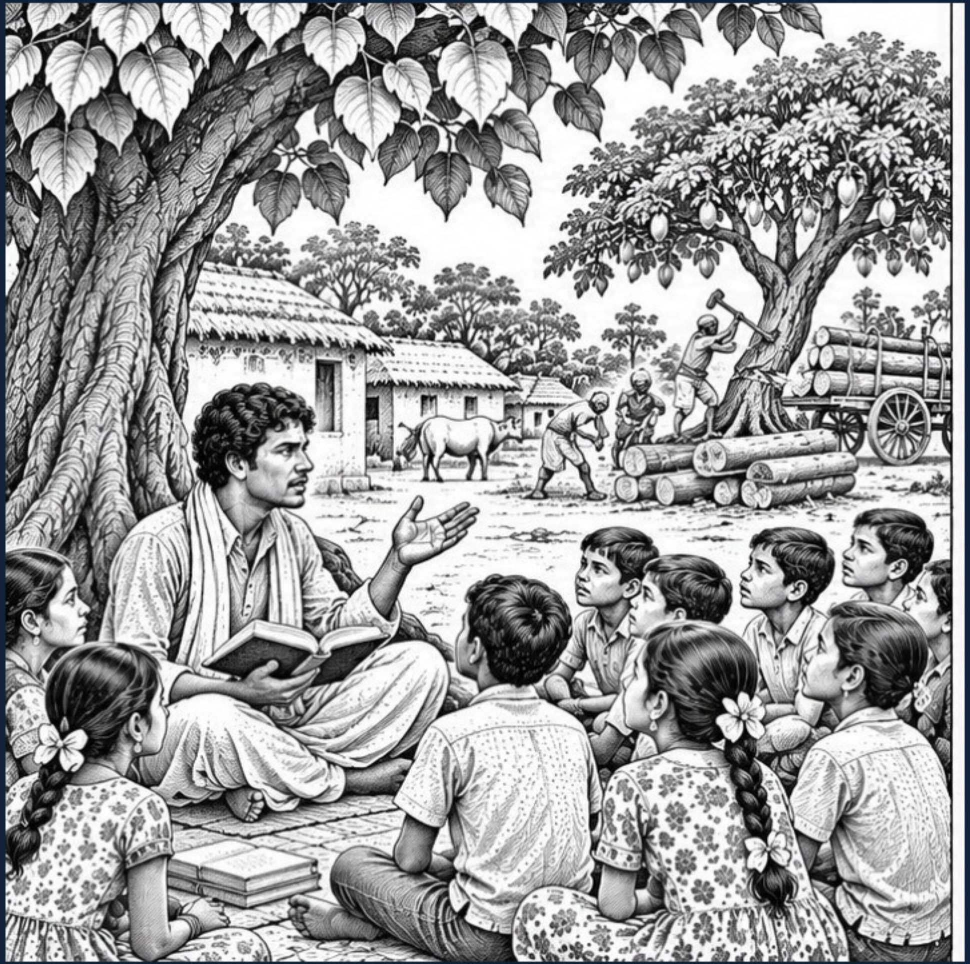

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५. अजय : शिक्षित प्रतिरोध आ ओकर अन्तर्विरोध

तथापि ओ सर्वज्ञ, सर्वशक्तिमान उद्धारक नहि। मनमाक मृत्यु चिकित्सा-सुविधाक अनुपलब्धताक संगहि अजयक तर्कक सामाजिक अस्वीकृतिक प्रसंग बनैत अछि।

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६. निर्मला अथवा धर्मडीहीवाली : देह, मातृत्व आ स्वायत्तता

खेलावन भगत भय, वंशपरम्परागत विशेषज्ञता, पूजा-सामग्री आ चेलाक संगठित उपस्थिति द्वारा अधिकार प्राप्त करैत अछि।

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१७. अजय–शीला : प्रेम, बहिष्कार आ हिंसाक अन्तिम रूप

एकटा महत्त्वपूर्ण बात : एहि अन्तमे लेखक प्रेमी-द्वयक मृत्युक स्पष्ट, अपरिवर्तनीय घोषणा नहि करैत छथि।

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आलोचनात्मक पाठ

जल भँवर : समाज, जल आ आख्यान

मैथिली उपन्यास : पाठालोचन, सामाजिक संरचना, स्त्री-अनुभव आ प्रतीक-व्यंजना

राजदेव मण्डलक «जल भँवर» मिथिलाक ग्राम्य जीवनकेँ प्रेमक निजी कथा मात्र बनाकऽ प्रस्तुत नहि करैत अछि; ई जाति, धन, पंचायत, श्रम, रोग, विस्थापन आ जल-संकटक...

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३. कथासूत्रक विस्तार : निजी प्रेमसँ सामुदायिक संकट धरि

एक ओर लरेनाक पत्नीक विष-प्रसंगमे मृत्युक बाद पुरुष-केन्द्रित घरेलू सत्ता, पुलिस आ नेता-पञ्चक सम्बन्ध चर्चाक विषय बनैत अछि; दोसर दिस रोग, निर्धनता आ...

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११. सिमानपुरवाली : देखभालक वैकल्पिक सामाजिकता

एहि पाठमे स्त्री-अनुभवक दोसर महत्त्वपूर्ण रेखा लरेनाक पत्नीक विष-सम्बन्धी मृत्यु अछि।

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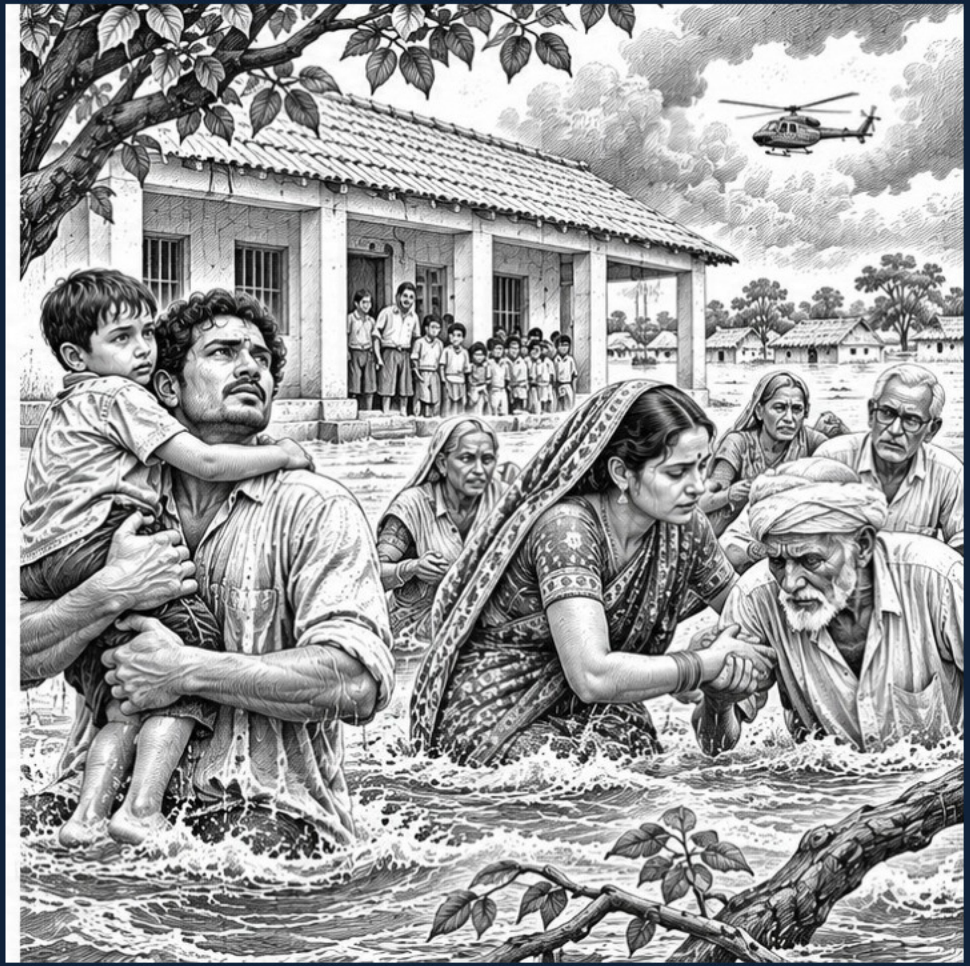

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१४. नैतिक परिवर्तन आ समापनक आलोचनात्मक विवेचन

एहि अन्तक एकटा पठनीय अर्थ ई अछि जे सामाजिक प्रतिशोधक चक्र तोड़बाक लेल परोपकार आ मानवीय सहयोग उपयोगी पथ अछि।

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आलोचनात्मक पाठ

जाल : ऋण, जाति आ स्त्री-प्रतिरोध

राजदेव मण्डलक ‘जाल’क पटकथा-शिल्प आ सामाजिक अर्थवत्ताक आलोचनात्मक अध्ययन

राजदेव मण्डलक ‘जाल’ प्रेम, पारिवारिक दायित्व आ अपराधक परिचित कथात्मक उपादानक उपयोग करैत ग्रामीण समाजमे ऋण, सम्पत्ति, जाति आ लैंगिक प्रभुत्वक परस्पर...

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५. नदी, नाव आ रेल : ग्रामीण भूगोलक दृश्यात्मक राजनीति

नदी-पारक यात्रा आ रेलगाड़ीक प्रस्थानक बीच एकटा अर्थपूर्ण असमानता देखाइत अछि।

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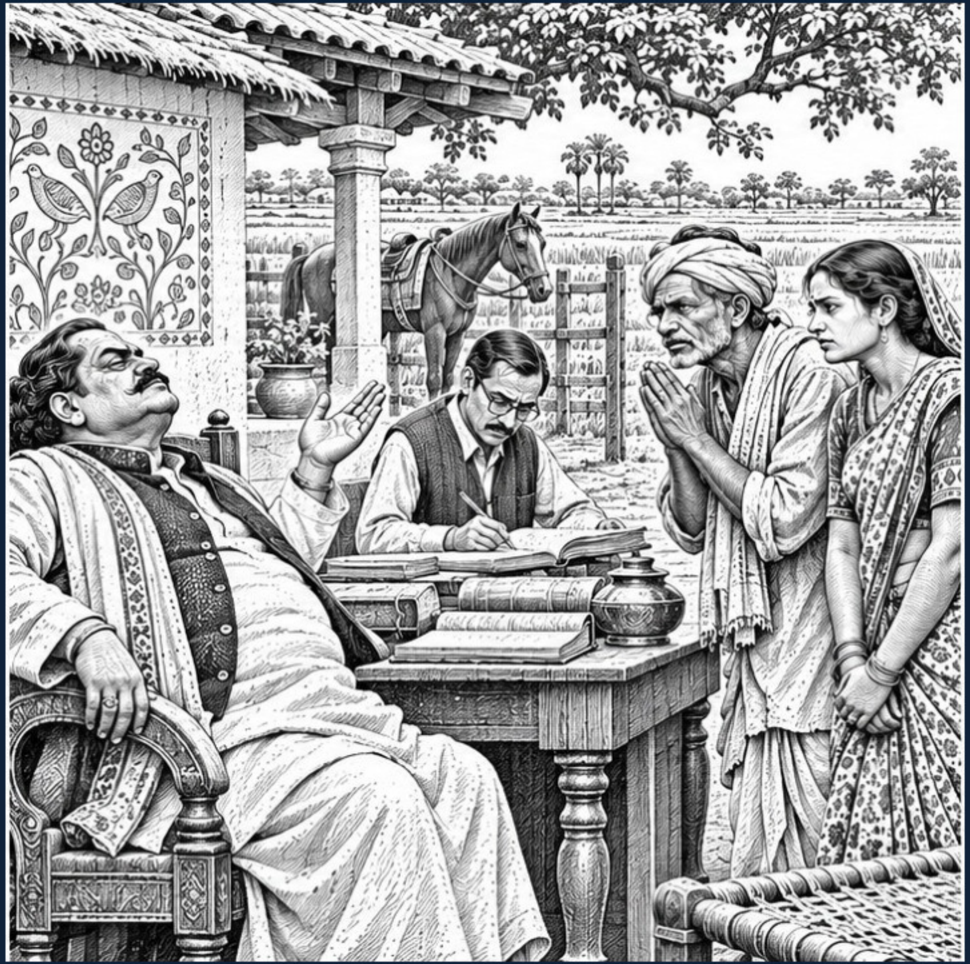

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८. श्यामबाबू : करुण पिता आ प्रभुत्वक वाहक

छब्बीसम दृश्यक बातचीतमे श्यामबाबू बेटीसँ राय लेबाक पहिल प्रयास करैत छथि; सुइदचन ओकरा चुप रहबाक संकेत दैत अछि।

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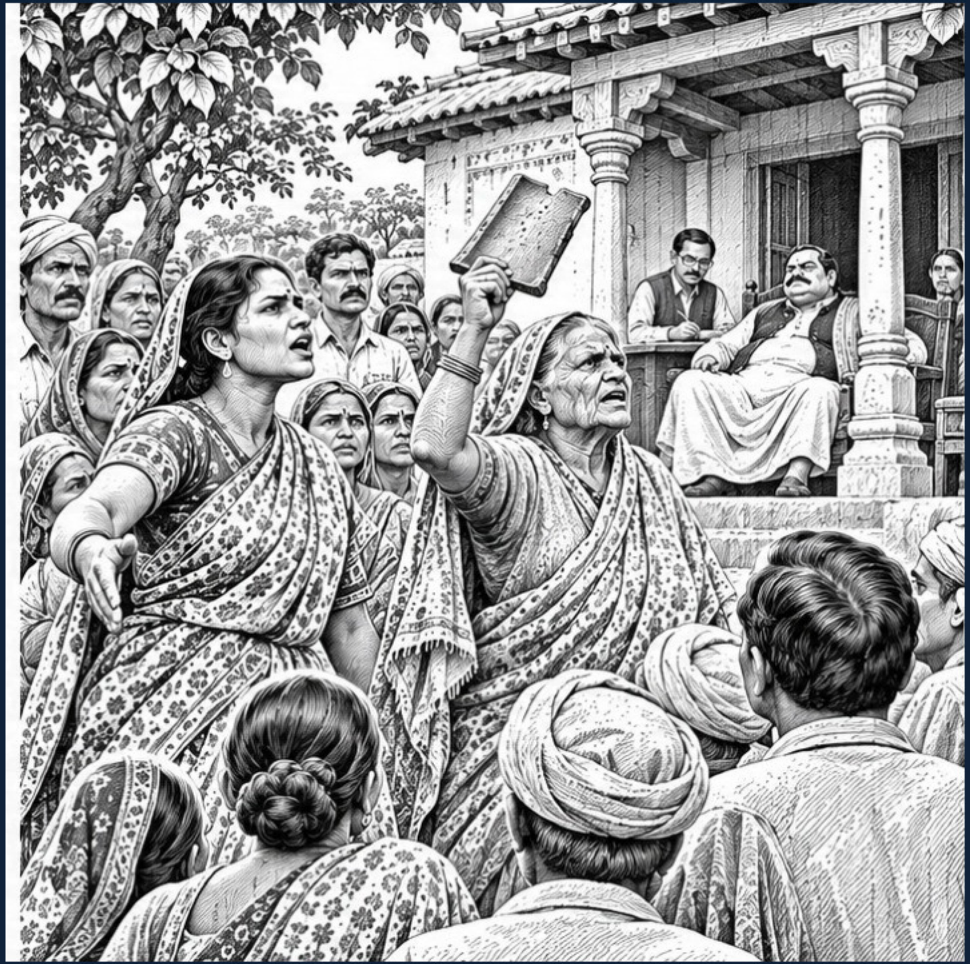

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१०. फुलिया आ चनकी : निजी अपमानसँ सार्वजनिक प्रतिरोध धरि

श्यामबाबू एहि सार्वजनिक प्रतिवादक साक्षी छथि। ओ एहि बीच हरिया आ ओकर घरानाक चरित्र-विषयक जानकारी सुनैत छथि आ पश्चात्तापक मुद्रामे चलि जाइत छथि।

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आलोचनात्मक पाठ

लाज : स्त्रीशिक्षा, वर्गसत्ता आ नैतिक प्रत्यभिज्ञान

राजदेव मण्डलक ‘लाज’ स्त्रीशिक्षाक पक्षमे लिखल एकटा ग्राम्य सामाजिक एकांकी अछि, मुदा एकर आलोचनात्मक महत्त्व केवल ‘बेटी पढ़ाउ’ सन्देशमे सीमित नहि अछि।

बीजशब्द : राजदेव मण्डल; लाज; मैथिली एकांकी; सविता; स्त्रीशिक्षा; वर्गसत्ता; सामाजिक नाटक; प्रत्यभिज्ञान

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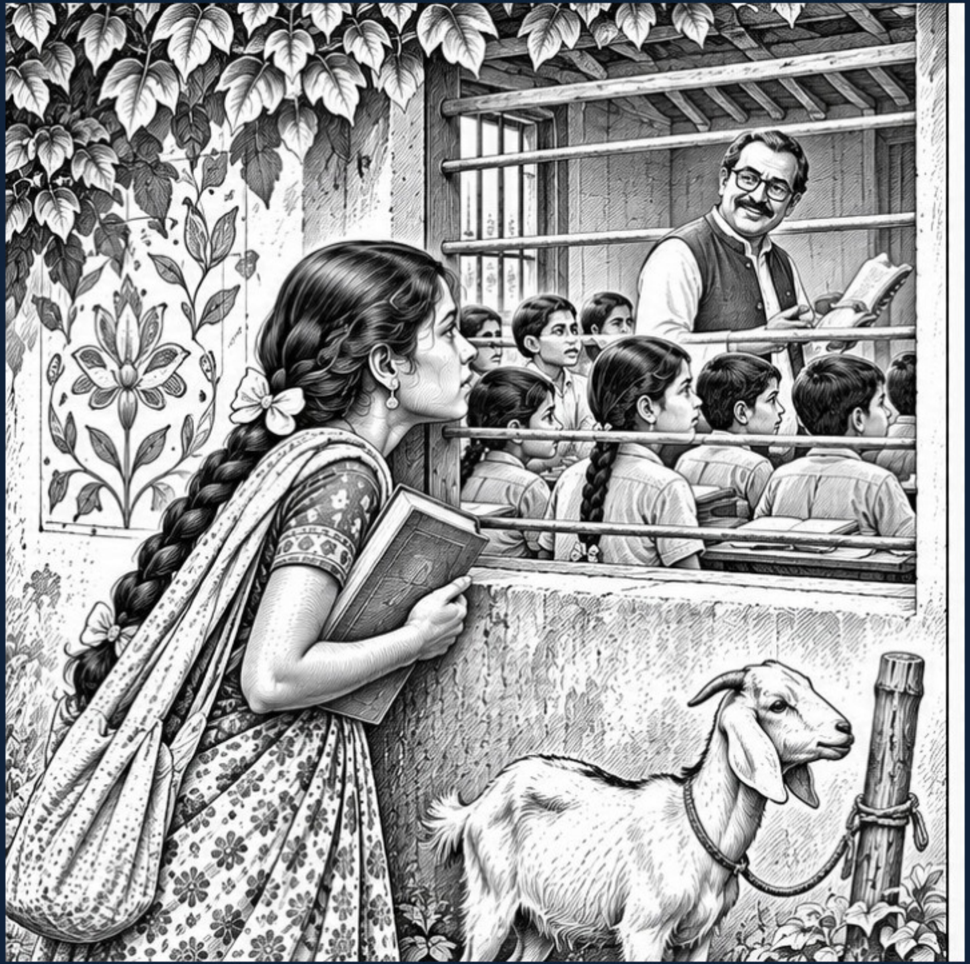

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३. नौ दृश्यक संरचना : आरम्भिक निषेधसँ अन्तिम स्वीकार धरि

तेसर दृश्य घरमे शिक्षक श्यामबाबूक आगमनसँ शुरू होइत अछि। हरिचरण अपन बेटाक पढ़ाइक समाचार पुछैत छथि; शिक्षक विषय बदलि बेटीक प्रतिभाक चर्चा करैत छथि।

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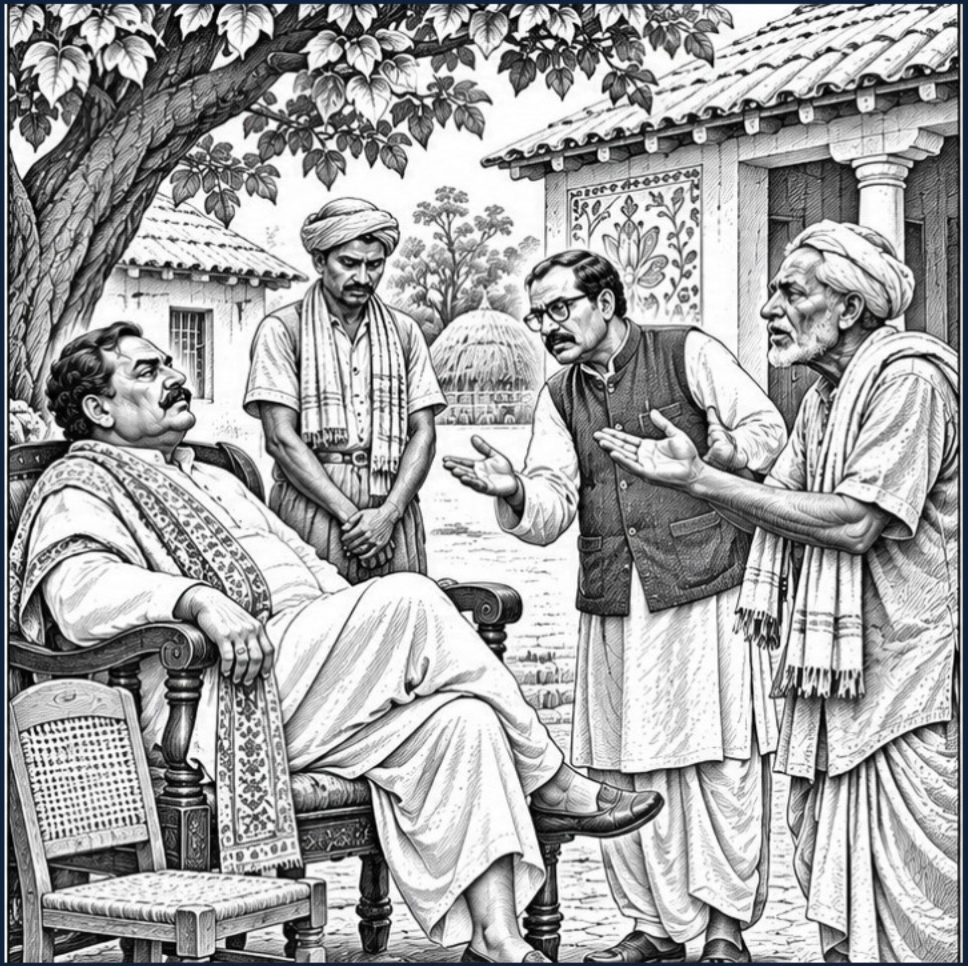

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८. कुलानन्दक दरबज्ज़ा : जमीन, आसन आ भाषाक सत्ता

कुलानन्द अपन बेटाक दोष सुनिते शिकायतकेँ उल्टा बालिकाक 'खचरपनी'सँ जोड़ैत छथि। ओ विद्यालय अपन जमीनपर बनल होयबाक दाबी करैत छथि।

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१४. प्रत्यभिज्ञान, नैतिक उलटाव आ क्षमाक समस्या

मुदा अपराध-स्वीकृति आ न्याय एक नहि। भोगेन्द्र माफी माँगैत अछि, कुलानन्द पछतबैत छथि, सविता औषधोपचार दैत छथि।

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आलोचनात्मक पाठ

पंचैती : सामाजिक न्याय, जातिगत नियन्त्रण आ स्त्री-प्रतिरोध

राजदेव मण्डलक ‘पंचैती’ (२०१३) लघु पटकथा अन्तर्जातीय प्रेम-विवाहक प्रसंगकेँ केन्द्रमे राखि ग्रामीण समाजक सामूहिक अनुशासन, स्त्रीक स्वायत्तता आ वैधानिक...

बीज-शब्द : लघु पटकथा; राजदेव मण्डल; पंचैती; अन्तर्जातीय विवाह; जाति; स्त्री-स्वायत्तता; सामाजिक न्याय; दृश्य-विन्यास

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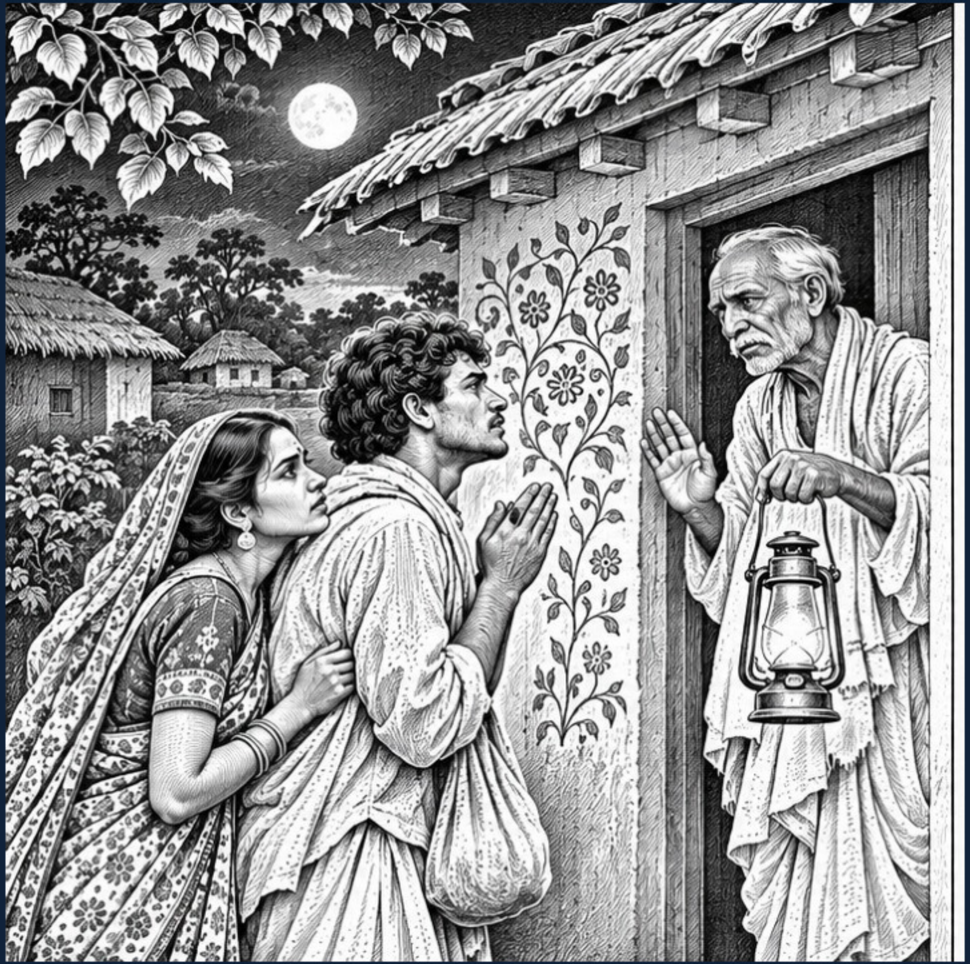

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३. नौ दृश्य : सूचना सँ सार्वजनिक टकराव धरि

चारिम दृश्य गीताक शिक्षण-परिसर खोलैत अछि। गीता किछु बच्चाकेँ पढ़ा रहल छथि; तखने ललिताक चिट्ठी अबैत अछि।

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६. गीता : सहायक पात्रसँ नैतिक नायिकाधरि

गीताक शिक्षा एतय व्यक्तिगत उपलब्धिक संकेत मात्र नहि रहैत अछि।

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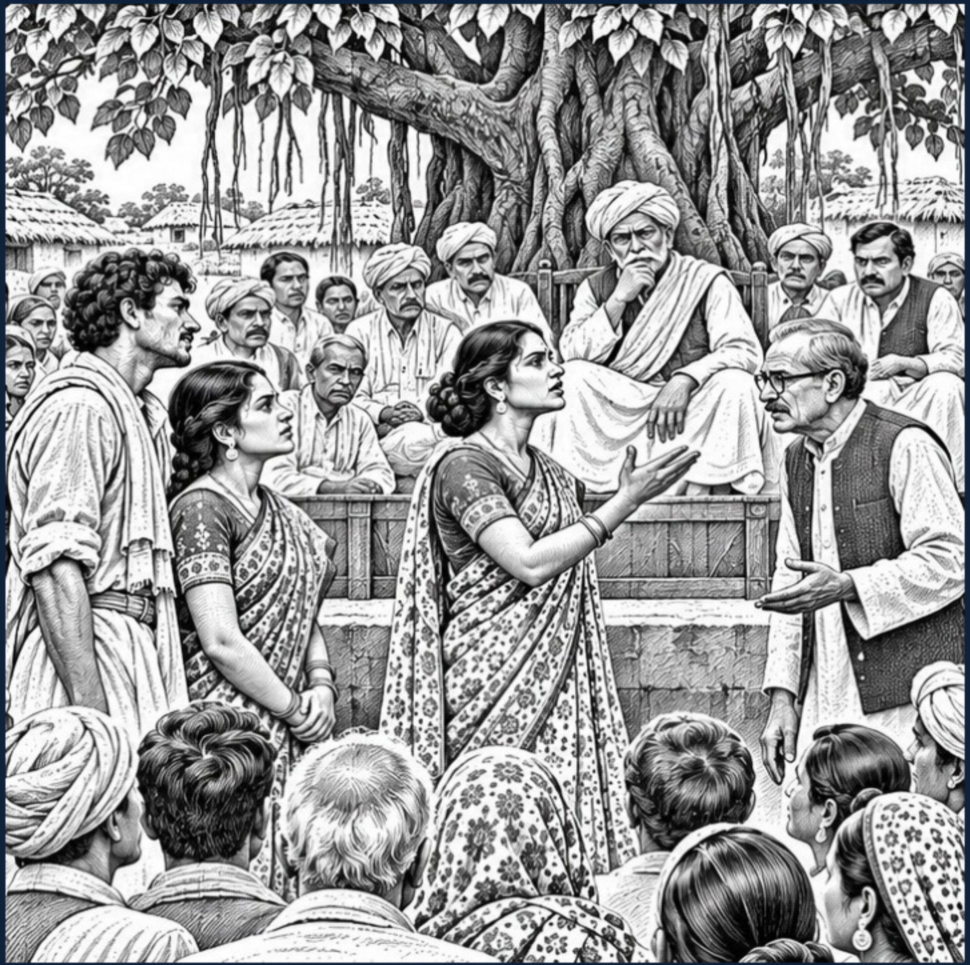

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९. कानून, लोक-प्रतिष्ठा आ संवैधानिक नैतिकता

किशनक बालिग होयबाक घोषणा आ गीताक विवाह-चयनक समर्थनमे कानूनी तर्क रचनाक बुनियादी नैतिक दावाकेँ स्पष्ट करैत अछि।

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आलोचनात्मक पाठ

त्रिवेणीक रंग : घर, वर्ग आ भयक आख्यान

> राजदेव मण्डलक ‘रूसल बौआ’, ‘दोख केकर’ आ ‘डरक नदी’क विस्तृत साहित्यिक समीक्षा

> राजदेव मण्डलक ‘त्रिवेणीक रंग’क तीन कथा—‘रूसल बौआ’, ‘दोख केकर’ आ ‘डरक नदी’—घरक परिचित परिवेशकेँ सामाजिक अन्तर्विरोधक तीव्र रंगमंच बनबैत अछि।

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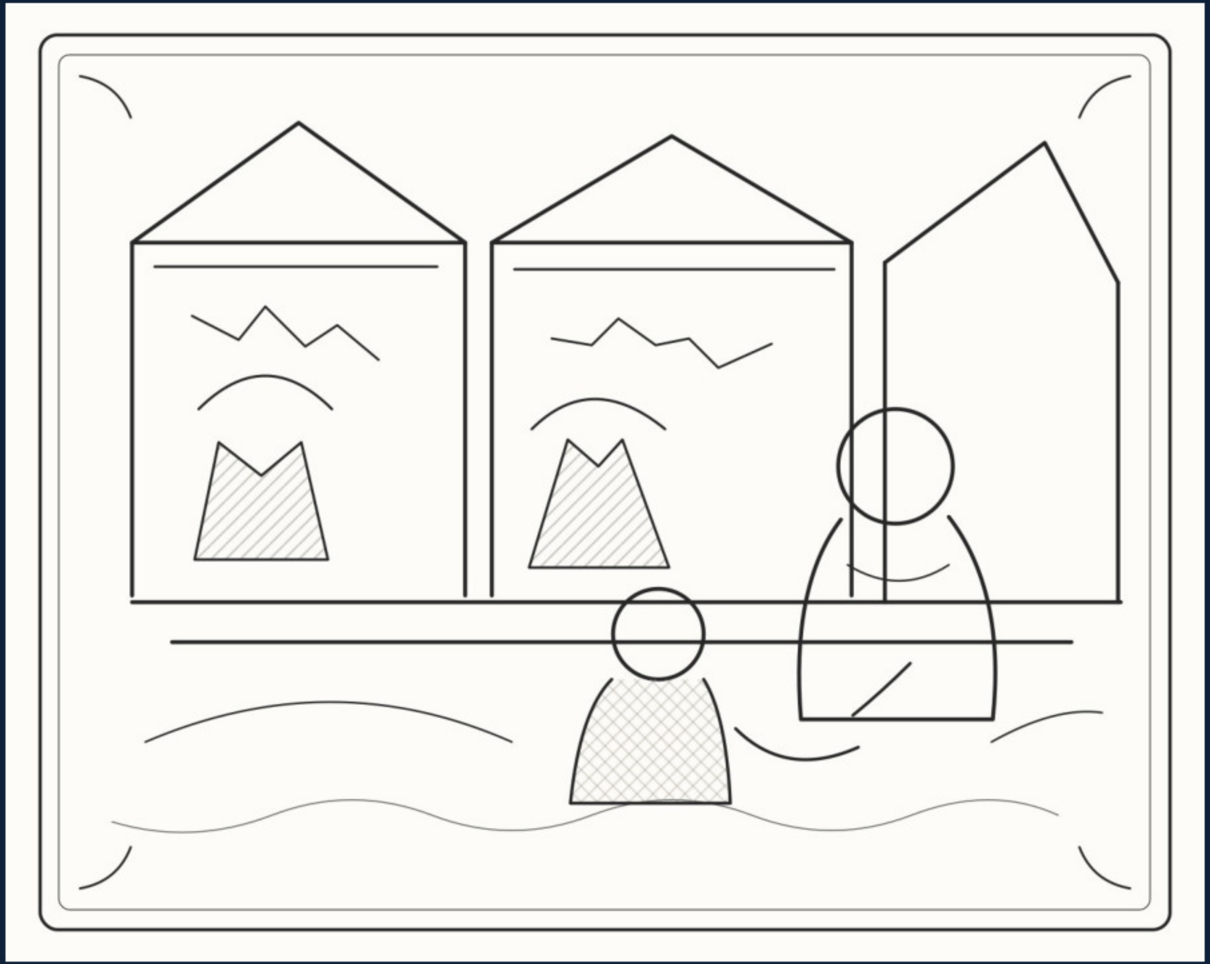

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३.१ वस्त्र, मेला आ सामाजिक दूरी

फेकनक पहिल चिन्ता बेटा कतय अछि, भूखल त नहि अछि, एहि प्रश्नसँ व्यक्त होइत अछि।

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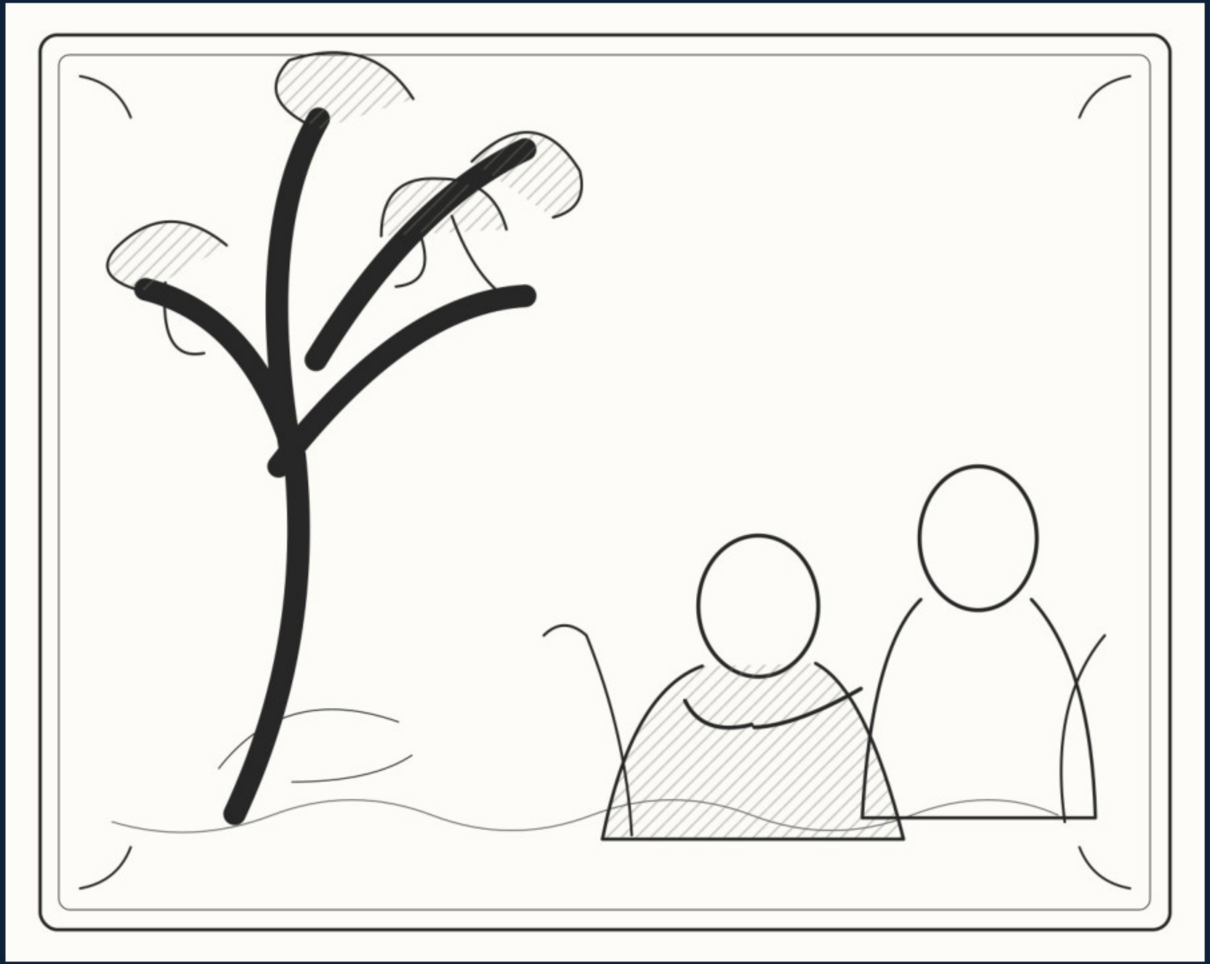

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४.२ गर्भहानि, दहेज आ वनवासक आलोचनात्मक पाठ

वनवासक बाद बेटाक जन्म होइत अछि आ परिवारमे स्नेह फेर लौटैत अछि।

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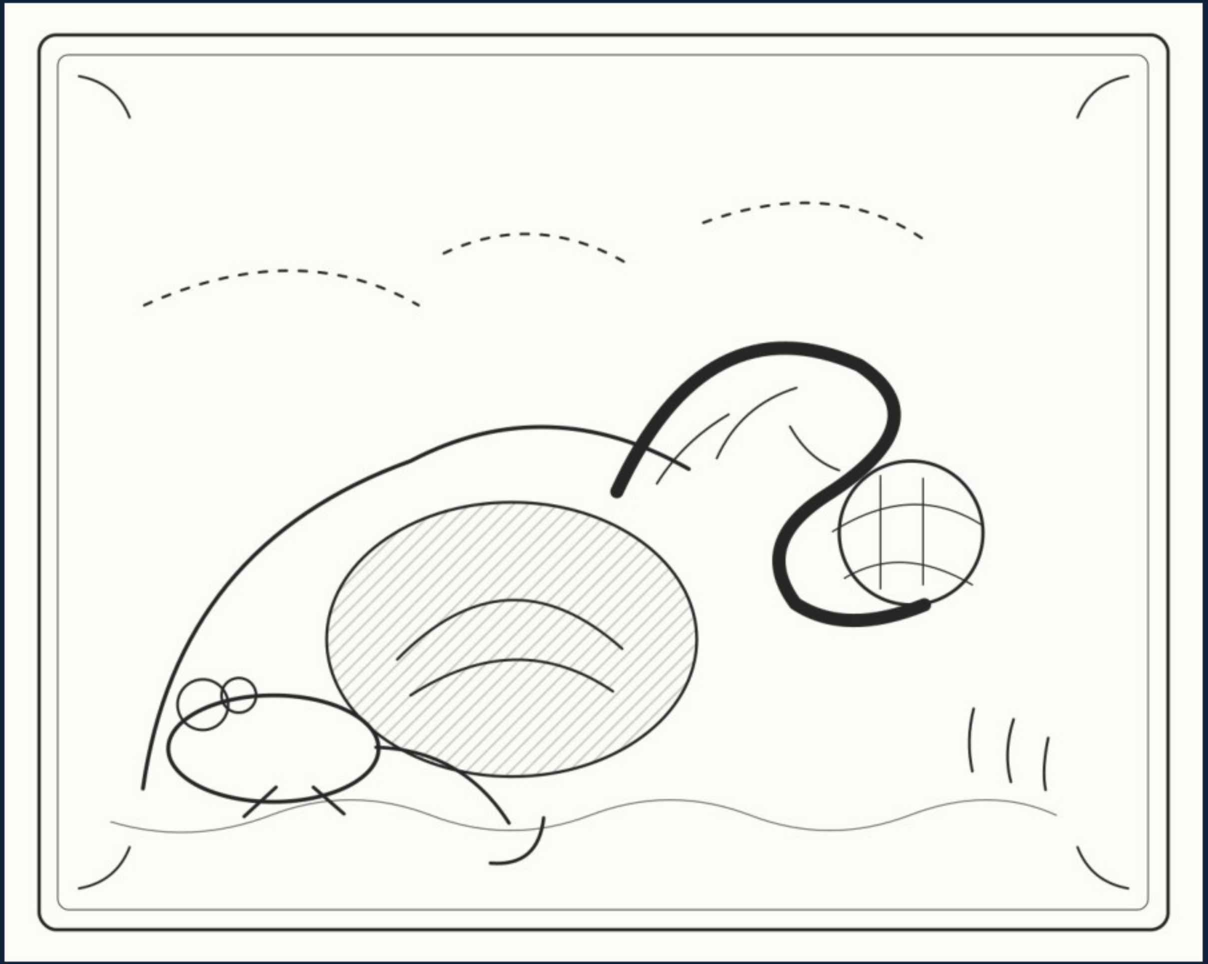

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५.२ साँपक खोल: देखल भय आ वास्तविक संकट

साँपक ‘केँचुआ’ एकटा सटीक प्रतीक अछि। खोल देहक पुरान आकारक चिह्न अछि, मुदा ओ स्वयं जीव नहि। पात्रसभ रूप आ यथार्थक बीच अन्तर देरिसँ बुझैत अछि।

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आलोचनात्मक पाठ

वापसी : प्रतिष्ठाक अवापसी आ सम्बन्धक विखण्डन

> राजदेव मण्डलक 'वापसी' एकांकी-संचयनक पाठाधारित नाट्यशास्त्रीय आ सामाजिक-सांस्कृतिक अध्ययन

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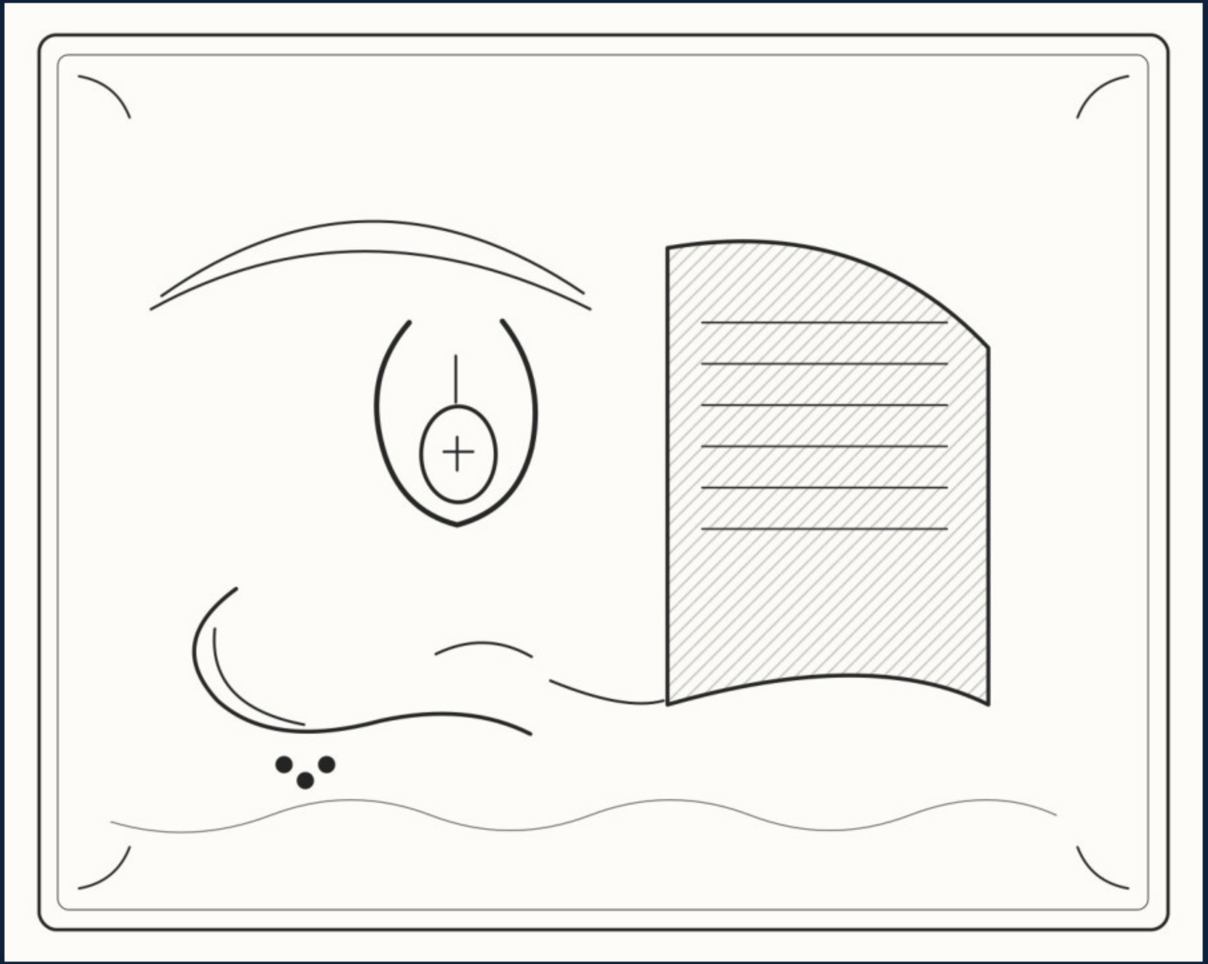

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३.३ घरक भीतरक प्रतिवाद : पीढ़ी आ स्त्री-पात्रक भूमिका

चौठ दृश्य चौबटियापर रखल गेल अछि।

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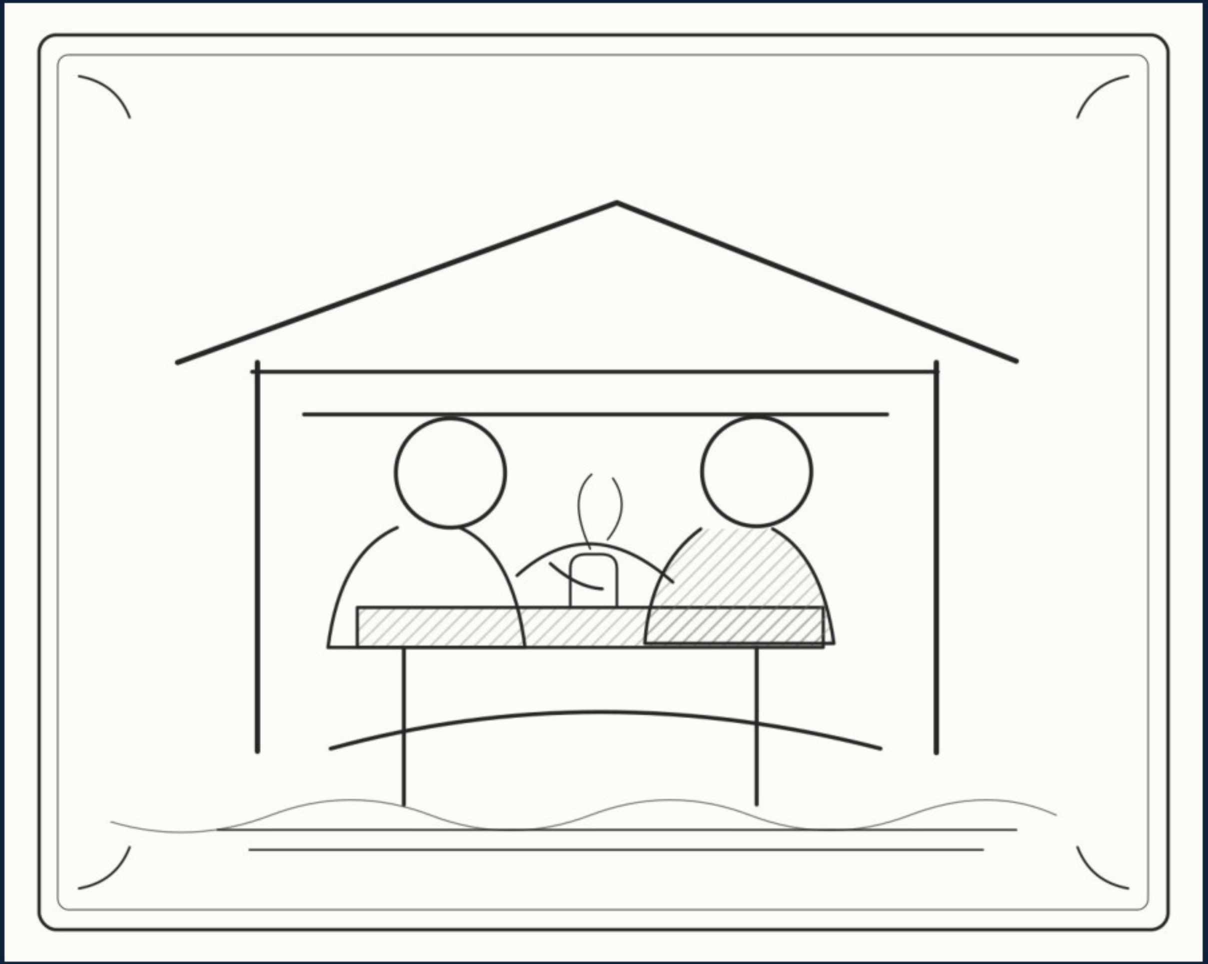

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४.२ दोसर दृश्य : गामक चौबटियापर स्मृति आ परिचय

चाहक दोकानक चुनाव अर्थवान अछि। ई श्रम, बाट, अफवाह आ सामूहिक चर्चा सभक संगमस्थल अछि।

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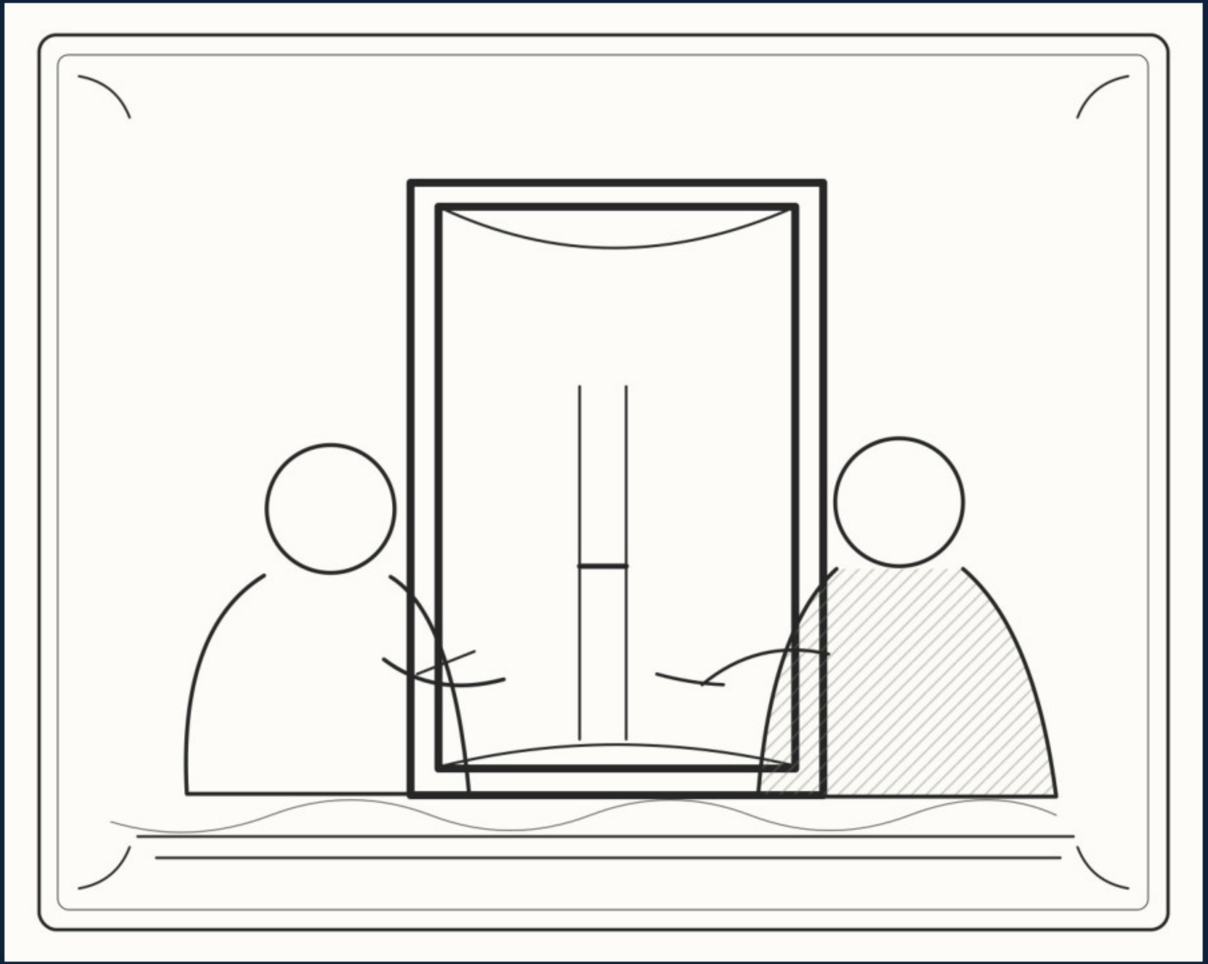

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४.३ तेसर दृश्य : पहिचानक टकराव आ खुलल अन्त्य

दुनू एकांकीक नैतिक संरचनामे समानता स्पष्ट अछि।

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भाग 08

नित नवल : शिव कुमार प्रसाद

डॉ. शिव कुमार प्रसादक कविता-संग्रहक विस्तृत साहित्यिक आ आलोचनात्मक अध्ययन

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आलोचनात्मक पाठ

मनक हाट : आत्मानुभूति, लोकचेतना आ समकालीन मैथिली कविता

> डॉ. शिव कुमार प्रसादक कविता-संग्रहक विस्तृत साहित्यिक आ आलोचनात्मक अध्ययन

> डॉ. शिव कुमार प्रसादक ‘मनक हाट’ समकालीन मैथिली काव्यक एहन संसार रचैत अछि जतए व्यक्तिगत संवेदना आ लोकजीवन एक-दोसरामे प्रवेश करैत रहैत अछि।

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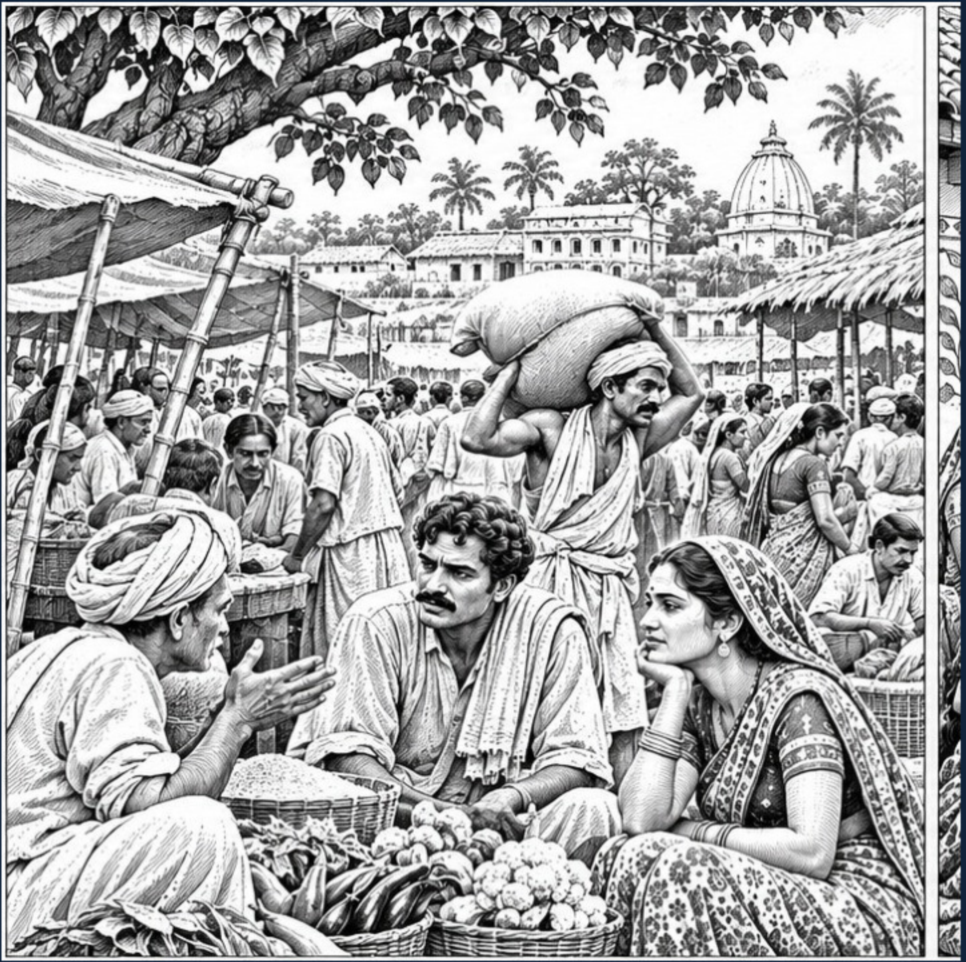

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मनक हाट : आत्मानुभूति, लोकचेतना आ समकालीन मैथिली कविता

डॉ. शिव कुमार प्रसादक कविता-संग्रहक विस्तृत साहित्यिक आ आलोचनात्मक अध्ययन

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आलोचनात्मक पाठ

सोंहाँत-अनसोंहाँत : जीवनक काव्य-संसार

डॉ.

मुख्य शब्द : मैथिली कविता; शिव कुमार प्रसाद; सोंहाँत-अनसोंहाँत; ग्राम्य स्मृति; भाषिक अस्मिता; लोकलय; नैतिकता; निकट-पाठ।

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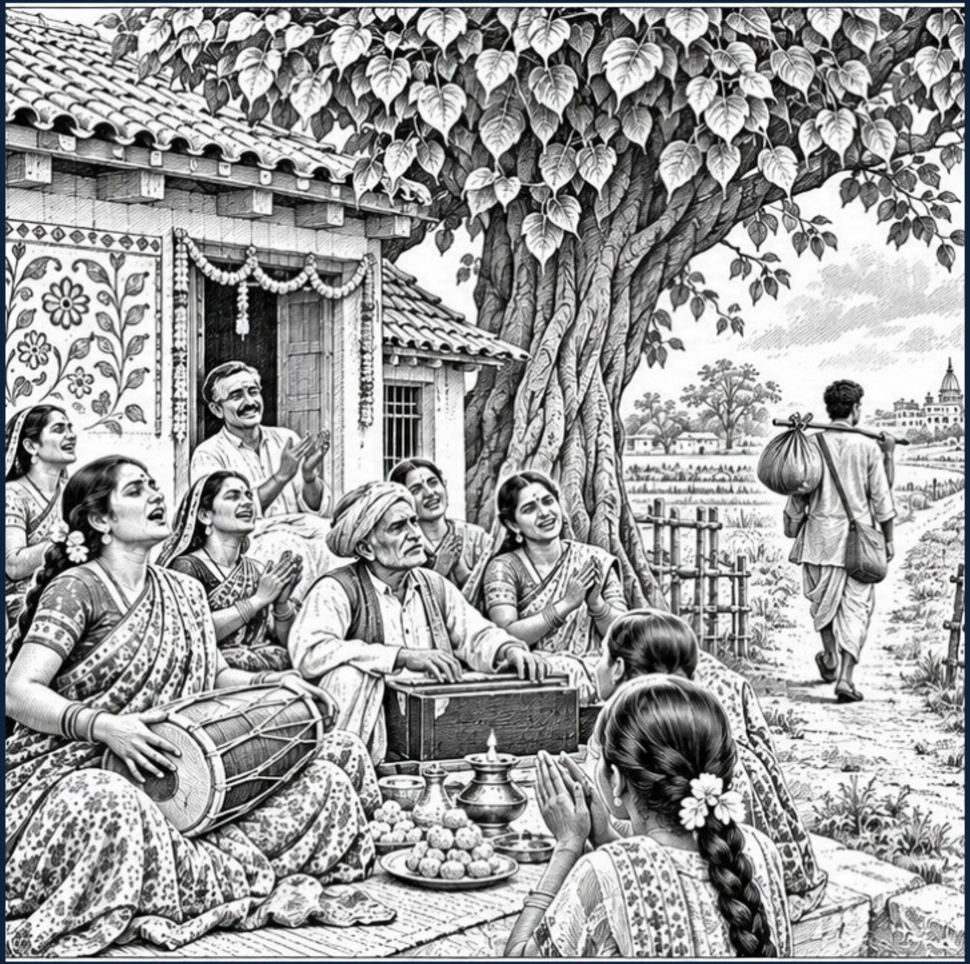

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सोंहाँत-अनसोंहाँत : जीवनक काव्य-संसार

डॉ.

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आलोचनात्मक पाठ

राग-विराग : लोकस्मृति, भाषिक अस्मिता आ सामाजिक नैतिकता

डॉ. शिव कुमार प्रसादक कविता-संग्रहक विस्तृत आलोचनात्मक अध्ययन

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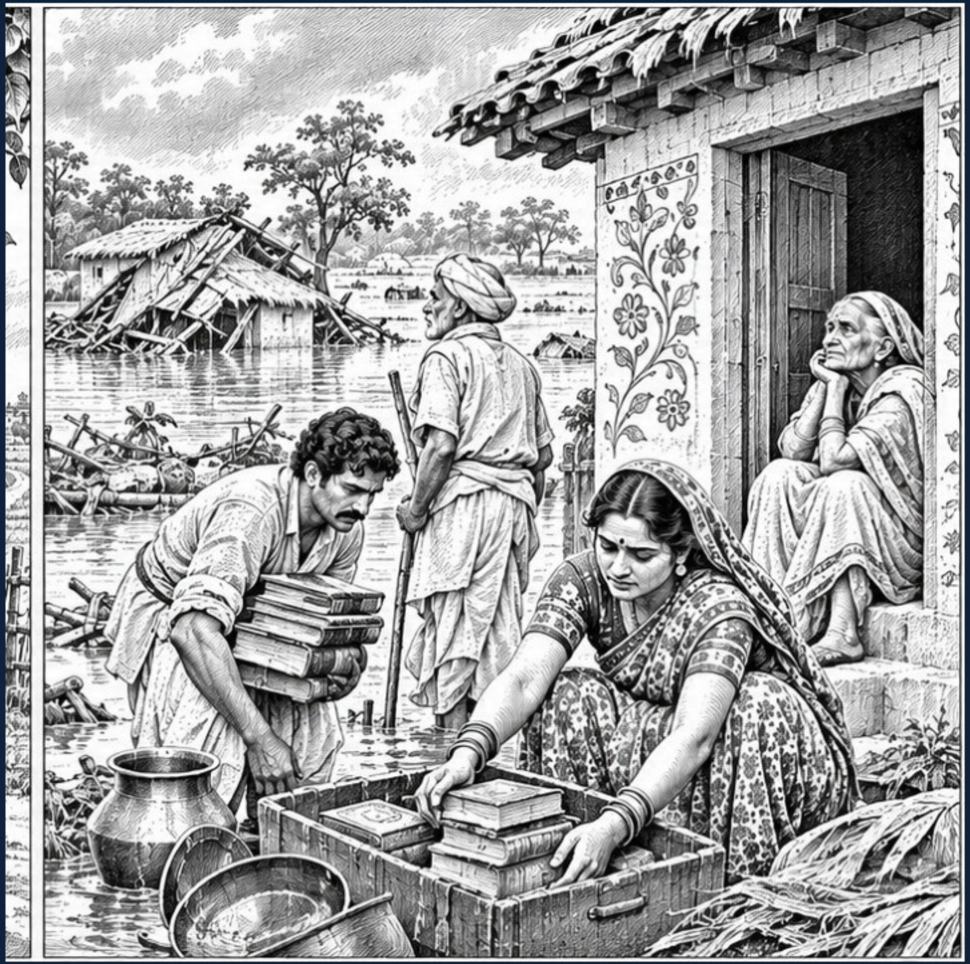

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राग-विराग : लोकस्मृति, भाषिक अस्मिता आ सामाजिक नैतिकता

डॉ. शिव कुमार प्रसादक कविता-संग्रहक विस्तृत आलोचनात्मक अध्ययन

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आलोचनात्मक पाठ

पघलैत हिमखंड : हिन्दी-मैथिली काव्यानुवाद आ स्त्री-चेतना

> रजनी छाबड़ाक कविता आ डॉ. शिव कुमार प्रसादक मैथिली अनुवादक विस्तृत साहित्यिक समीक्षा

> रजनी छाबड़ाक हिन्दी कविता-संग्रहक डॉ. शिव कुमार प्रसादक मैथिली रूपान्तर 'पघलैत हिमखंड' (२०१८) भावानुभूति आ सांस्कृतिक पुनर्सृजनक विशिष्ट कृति अछि।

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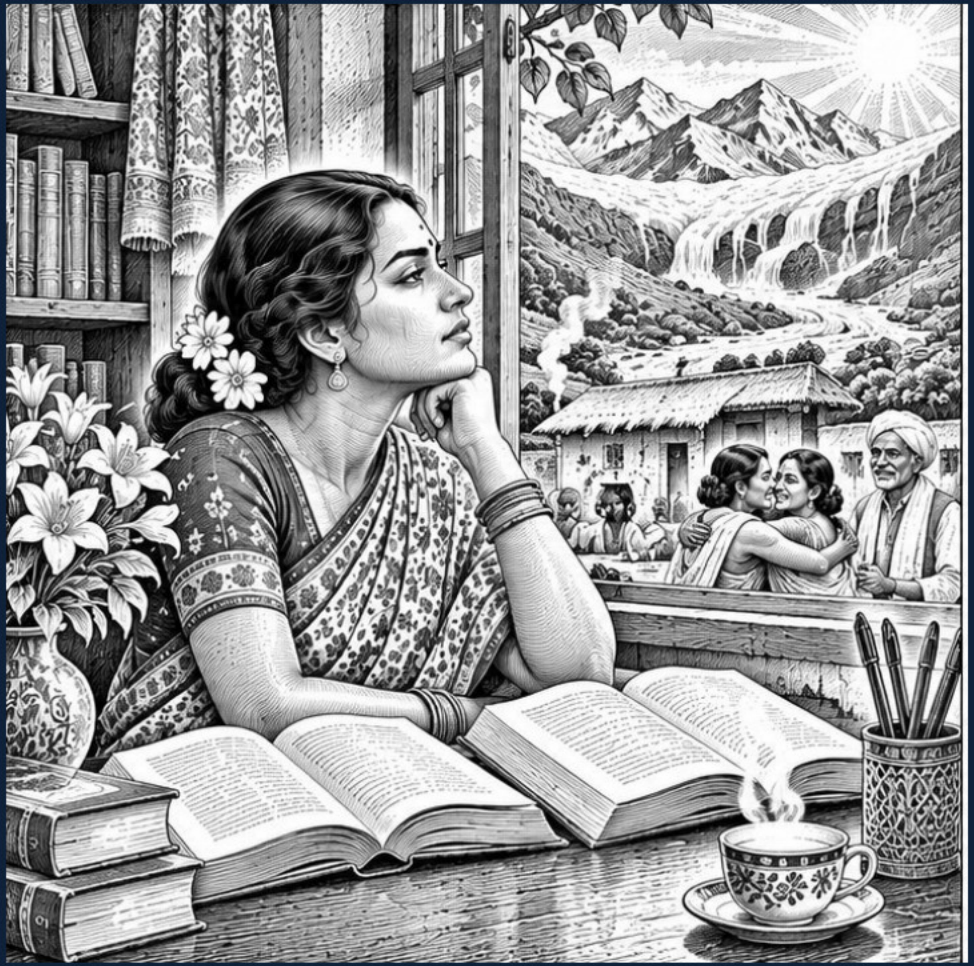

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१. प्रस्तावना : अनुवादक भीतर कविता आ कविताक भीतर नव भाषा

‘पघलैत हिमखंड’क तिरसठि कविता आकार, वक्ता-स्थिति आ भाव-प्रवृत्तिक दृष्टिसँ विविध अछि।

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आलोचनात्मक पाठ

क्षितिज : जनकाव्य, द्विभाषिक उपन्यास आ समष्टिक आदर्श

डॉ.

बीजशब्द : शिव कुमार प्रसाद; क्षितिज; नागार्जुन; यात्री; अनूप लाल मण्डल; जनकाव्य; मैथिली–हिन्दी द्विभाषिकता; उपन्यास-शिल्प; कोसी-अंचल।

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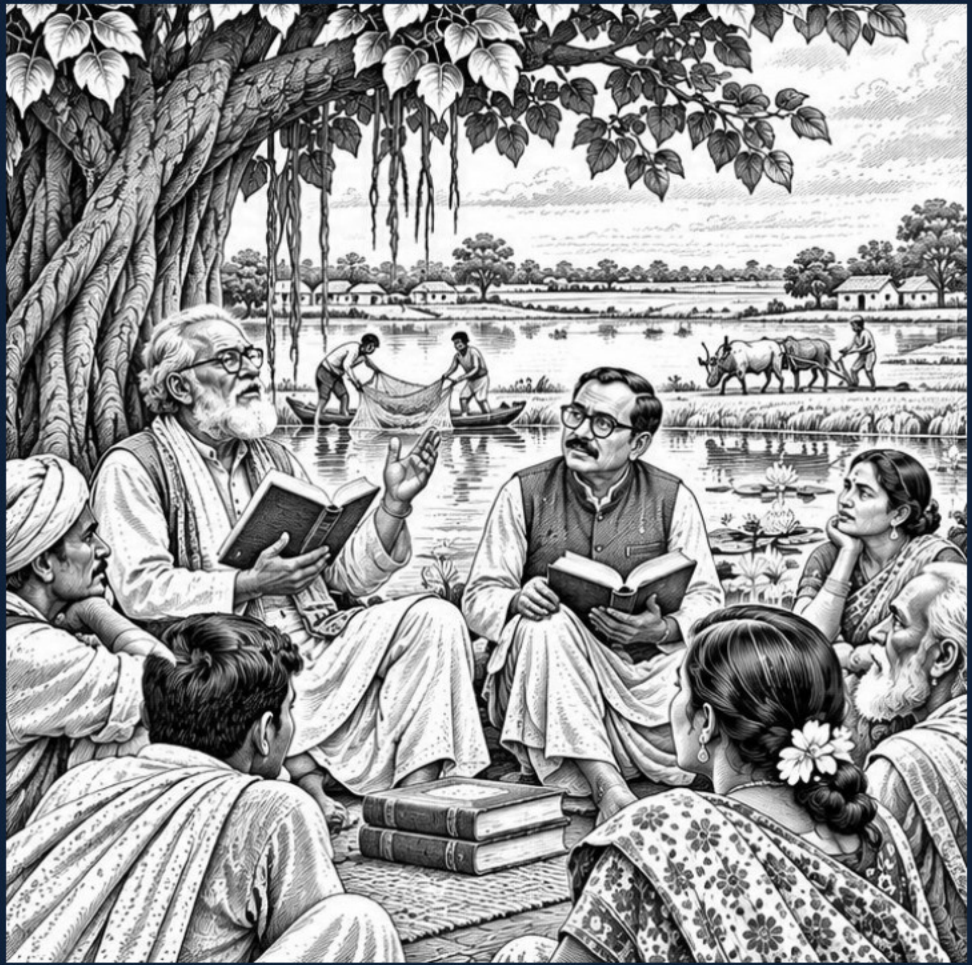

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१. समीक्षाक परिप्रेक्ष्य : साहित्य, समाज आ आलोचनात्मक दृष्टि

पहिल निबन्ध नागार्जुनक 'प्रतिबद्ध हूँ' कविताक तीन अर्थ-सूत्र—प्रतिबद्धता, सम्बद्धता आ आबद्धता—कँ आधार बनबैत अछि।

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भाग 09

नित नवल : रामदेव प्रसाद मण्डल ‘झारूदार’

रामदेव प्रसाद मण्डल ‘झारूदार’क ‘गीतांजलि झारू’ : सामाजिक सरोकार, गीतिशिल्प आ साहित्यिक मूल्यांकन

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आलोचनात्मक पाठ

गीतांजलि झारू : झारूक रूपक आ जनपक्षधर काव्यचेतना

> रामदेव प्रसाद मण्डल ‘झारूदार’क ‘गीतांजलि झारू’ : सामाजिक सरोकार, गीतिशिल्प आ साहित्यिक मूल्यांकन

> रामदेव प्रसाद मण्डल ‘झारूदार’क ‘गीतांजलि झारू’ (२०१८) मैथिली जनाभिमुख काव्यक एकटा उल्लेखनीय संग्रह अछि।

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१. जनकविताक प्रश्न आ झारूदारक काव्य-जगत

'गीतांजलि झारू'क प्रथम संस्करण पल्लवी प्रकाशन, निर्मली, सुपौलसँ २०१८ मे प्रकाशित भेल (ISBN 978-93-87675-61-2)।

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आलोचनात्मक पाठ

हमरा बिनु जगत सुन्ना छै : लोकजीवनक काव्यभाषा आ जनचेतना

> रामदेव प्रसाद मण्डल ‘झारूदार’क ‘हमरा बिनु जगत सुन्ना छै’ (२०१२) सामाजिक परिवर्तनक आकांक्षासँ उद्भूत मैथिली कविता आ गीतक सङ्ग्रह अछि।

> मुख्य शब्द: रामदेव प्रसाद मण्डल; झारूदार; हमरा बिनु जगत सुन्ना छै; मैथिली लोकाभिमुख काव्य; झारू; जनसम्बोधन; स्त्री-स्वर; सामाजिक व्यंग्य...

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१. जनजीवन आ कविताक प्रत्यक्ष सम्बन्ध

सन् २०१२ मे श्रुति प्रकाशन, नई दिल्लीसँ प्रकाशित ई काव्यसङ्ग्रह ‘माए केर स्मृतिमे’ समर्पित अछि।

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भाग 10

नित नवल : आनन्द कुमार झा

प्रत्येक समीक्षाक अन्तमे स्वतन्त्र सन्दर्भ-सूची देल गेल अछि।

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आलोचनात्मक पाठ

टाकाक मोल: दहेज-व्यवस्थाक अर्थशास्त्र, स्त्री-अस्मिता आ मैथिली रंगमंचक नैतिक द्वन्द्व

आनन्द कुमार झाक नाटकक विस्तृत समालोचनात्मक अध्ययन

आनन्द कुमार झाक ‘टाकाक मोल’ आधुनिक मैथिली समाजक विवाह-व्यवस्थामे धनक वर्चस्व, दहेजक व्यवसायीकरण, ग्रामीण निर्धनता, पितृसत्तात्मक प्रतिष्ठाबोध आ...

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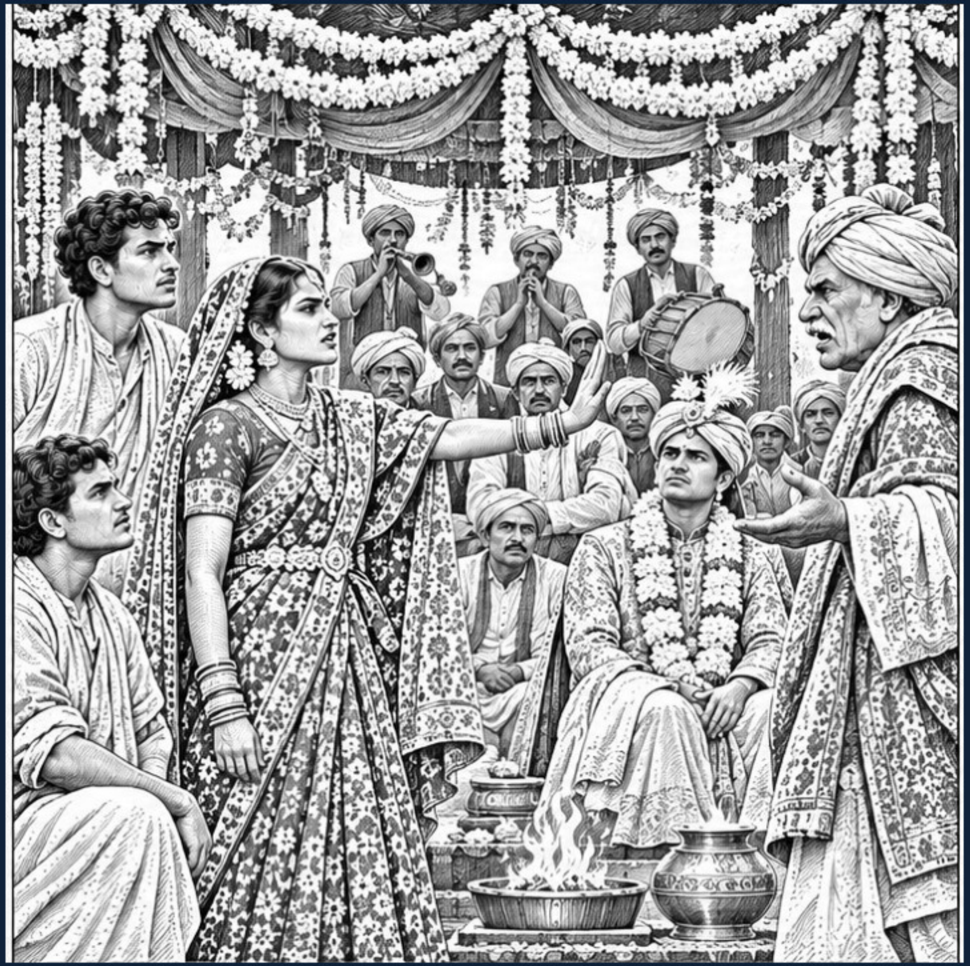

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३. तीन अङ्कक संरचना: निजी व्यथा सँ सार्वजनिक निर्णय धरि

नाटकक सबसँ महत्त्वपूर्ण युक्ति ई अछि जे धन आर्थिक साधनक सीमासँ निकलि मनुष्यक प्रतिष्ठा मापबाक प्रामाणिकता प्राप्त कऽ लैत अछि।

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आलोचनात्मक पाठ

‘कलह’क भीतरी संरचना : आर्थिक असुरक्षा, पारिवारिक सत्ता, स्त्री-अस्मिता आ त्रासदीक नाट्यविधान

> आनन्द कुमार झा-कृत ‘कलह’क विस्तृत आलोचनात्मक अध्ययन

> आनन्द कुमार झाक ‘कलह’ आधुनिक मैथिली समाजक पारिवारिक विघटनक कथाकेँ बेरोजगारी, आर्थिक निर्भरता, पितृसत्तात्मक अधिकार, विवाहोत्तर अविश्वास...

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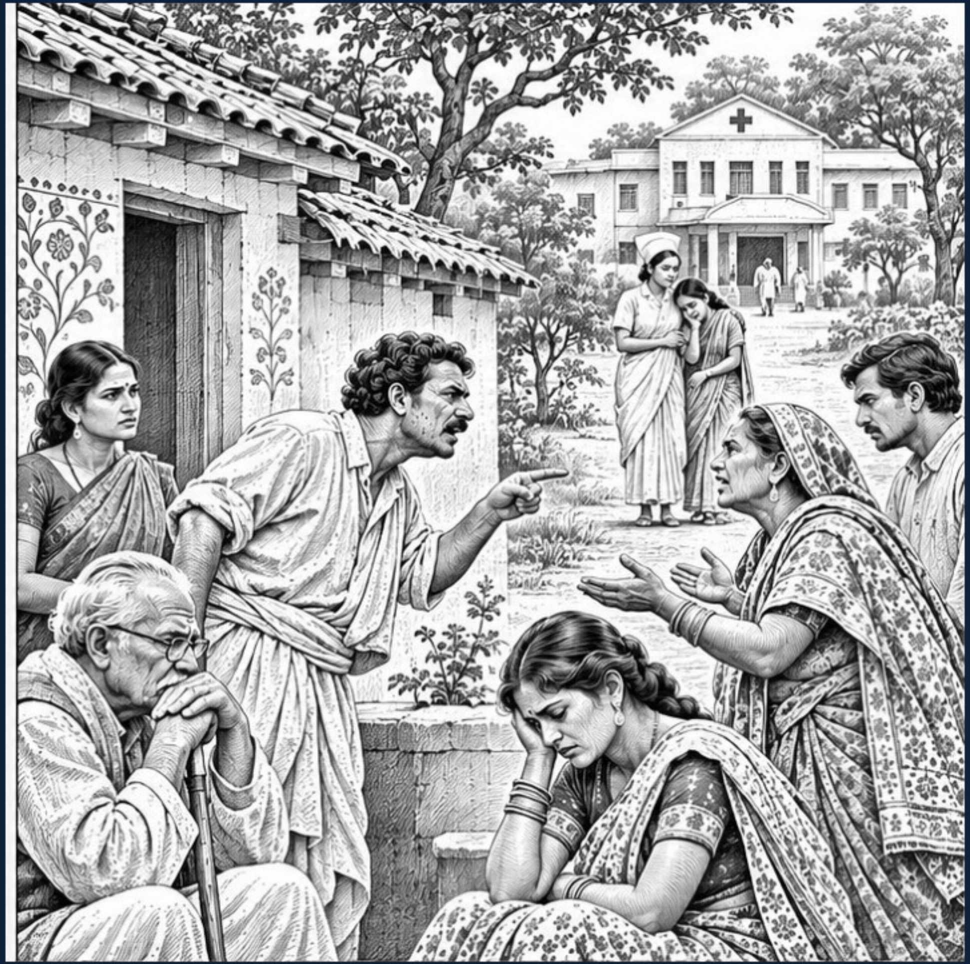

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२. कथानकक वास्तु : तीन अङ्कमे संकटकेँ गाढ़ करबाक प्रक्रिया

'कलह'क आर्थिक संसारमे बेरोजगारी महज एकटा पृष्ठभूमि नहि।

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आलोचनात्मक पाठ

चरित्रहननक राजनीति, लोकनैतिकता आ बदलैत समाज

> आनन्द कुमार झाक सामाजिक नाटक "बदलैत समाज"क विस्तृत साहित्यिक समीक्षा

> आनन्द कुमार झाक "बदलैत समाज" आधुनिक मैथिली सामाजिक नाटकक ओहि धारासँ सम्बद्ध अछि जाहिमे गामक दैनिक जीवन, पारिवारिक संकट, सार्वजनिक नैतिकता आ स्थानीय...

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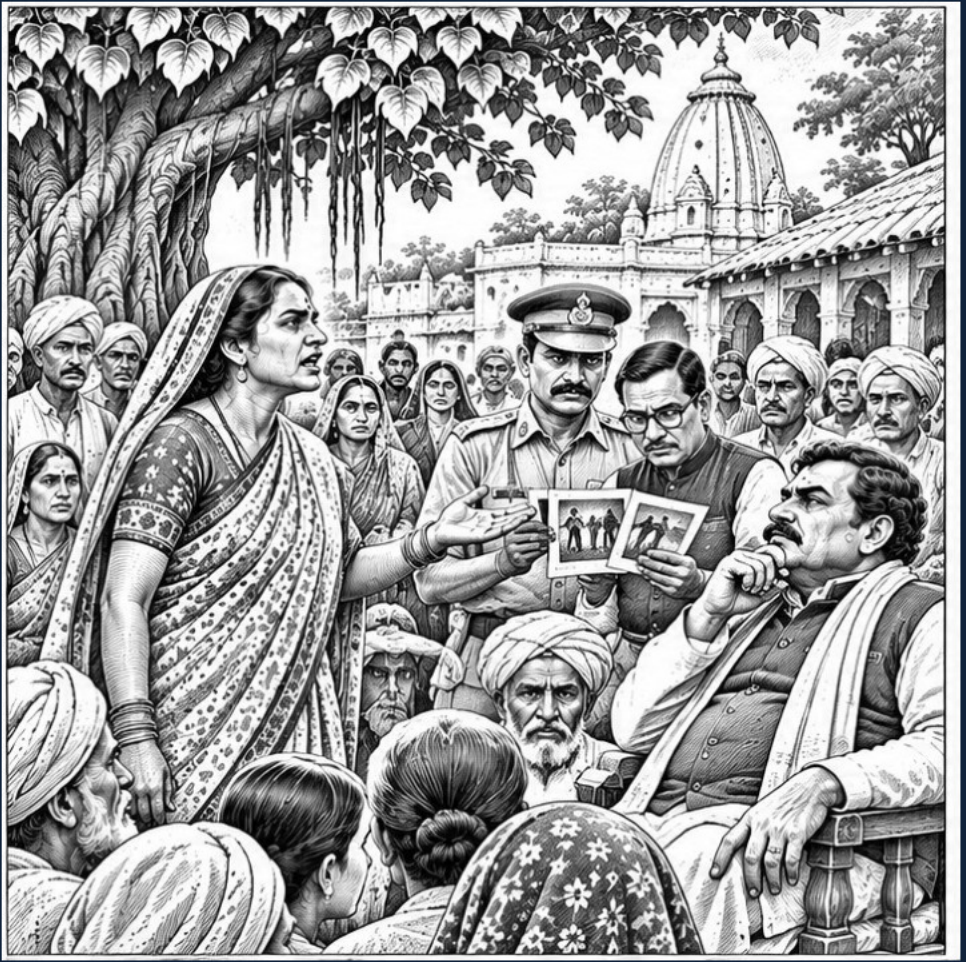

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चरित्रहननक राजनीति, लोकनैतिकता आ बदलैत समाज

अवधेश अपन निकट भविष्यकँ अनिश्चित देखि पत्नी शोभाक जीवनक विषयमे चिन्तित छथि।

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आलोचनात्मक पाठ

‘धधाइत नवकी कनियाँक लहास’ : पारिवारिक विखण्डन, स्त्री-स्वायत्तता आ नैतिक भयक नाट्यशास्त्रीय समीक्षा

आनन्द कुमार झाक नाटकक पाठ-केन्द्रित आलोचनात्मक अध्ययन

सारांश : आनन्द कुमार झाक ‘धधाइत नवकी कनियाँक लहास’ संयुक्त परिवार, नवदाम्पत्य, आर्थिक निर्भरता, ग्रामीण–नगरीय दूरी आ स्त्रीक इच्छाक परस्पर टकराहटपर...

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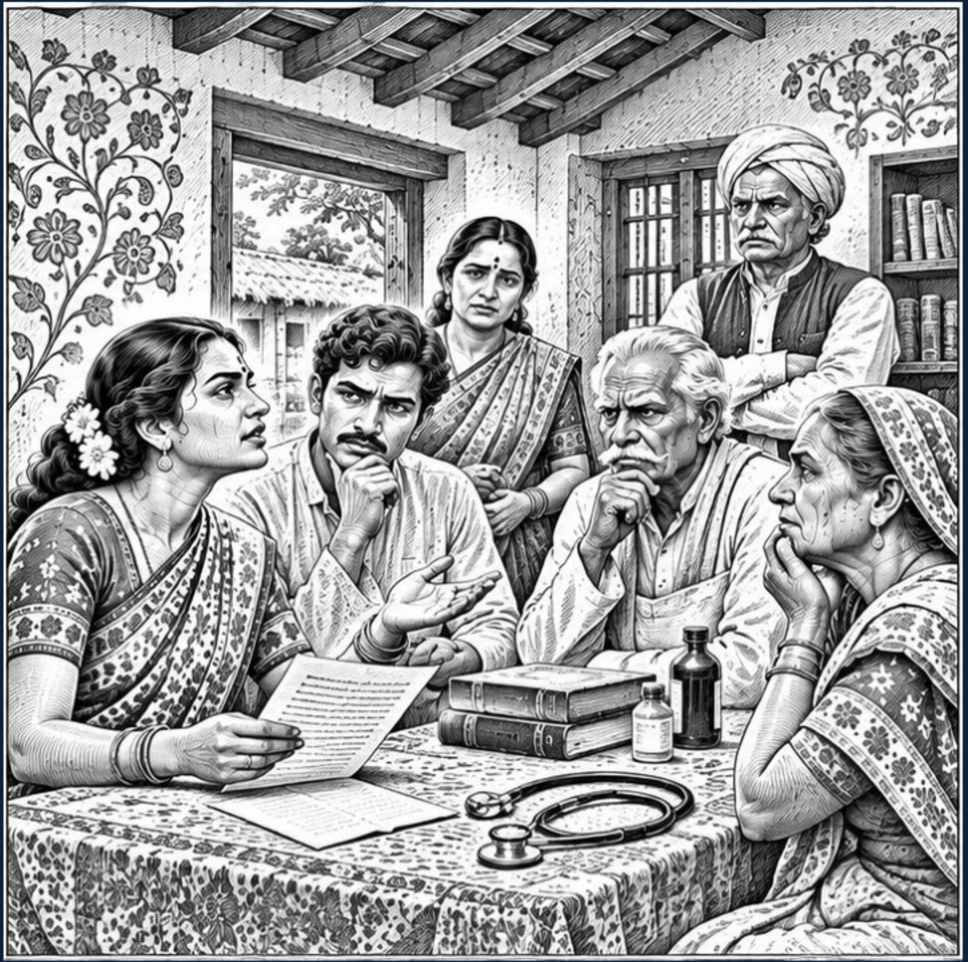

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३.२. दोसर अंक : संदेशक अवरोध आ नैतिक आशंकाक गाढ़ भेनाइ

तेसर दृश्यमे रितेश अपन पढ़ाइ छोड़ि घरेलू श्रममे लगबाक स्थिति सुनबैत अछि।

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आलोचनात्मक पाठ

‘हठात परिवर्तन’ : सैनिक शौर्य, पारिवारिक विघटन आ नाटकीय आत्मबोधक द्वन्द्व

आनन्द कुमार झाक नाटकक विस्तृत साहित्यिक समीक्षा

आनन्द कुमार झाक ‘हठात परिवर्तन’ आधुनिक मैथिली सामाजिक नाटकक ओहि प्रवृत्तिक प्रतिनिधि रचना अछि, जाहिमे घरेलू तनावक मंचसँ राष्ट्रीय कर्तव्य, नैतिक...

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गिरिधर : उच्छृंखलता, अपमान, निर्णय आ नव पहचान

गोपाल प्रताप आदर्श सैनिक पुत्रक प्रतिनिधि छथि। हुनकर कर्तव्य, पारिवारिक स्नेह आ बालक रोहनक संग संवाद कथाक वीर-भावनाकेँ घरेलू संसारमे उतारैत अछि।

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आलोचनात्मक पाठ

‘मुक्ति यात्रा’क नाट्यदृष्टि : स्त्री-अस्मिता, संस्थागत सत्ता आ प्रतिरोधक रंग-व्याकरण

आनन्द कुमार झाक त्रिअंकी मैथिली नाटकक विस्तृत समालोचनात्मक अध्ययन

आनन्द कुमार झाक ‘मुक्ति यात्रा’ आधुनिक मैथिली नाट्यलेखनक ओहि धाराक प्रतिनिधि रचना अछि, जाहिमे परिवारक भीतरक लैङ्गिक विषमता सँ आरम्भ भेल विमर्श...

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सचित्र समीक्षा

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९. पीड़ित महिलाक स्वर : साक्ष्य, आक्रोश आ नैतिक केन्द्र

अन्तिम अंशमे ‘पीड़ित महिला’क हस्तक्षेप रचनाक नैतिक दिशा बदलैत अछि।

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भाग 11

नित नवल : सन्दीप कुमार साफी

संदीप कुमार साफीक ‘बैशाखमे दलानपर’क आत्मकथा खण्डक विस्तृत साहित्यिक समीक्षा

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आलोचनात्मक पाठ

जाति, श्रम, शिक्षा आ भाषिक आत्मसम्मानक साक्ष्य

संदीप कुमार साफीक ‘बैशाखमे दलानपर’क आत्मकथा खण्डक विस्तृत साहित्यिक समीक्षा

स्वतन्त्र शोध-आलेख | मैथिली साहित्य, दलित जीवनलेखन आ आत्मकथात्मक विमर्श

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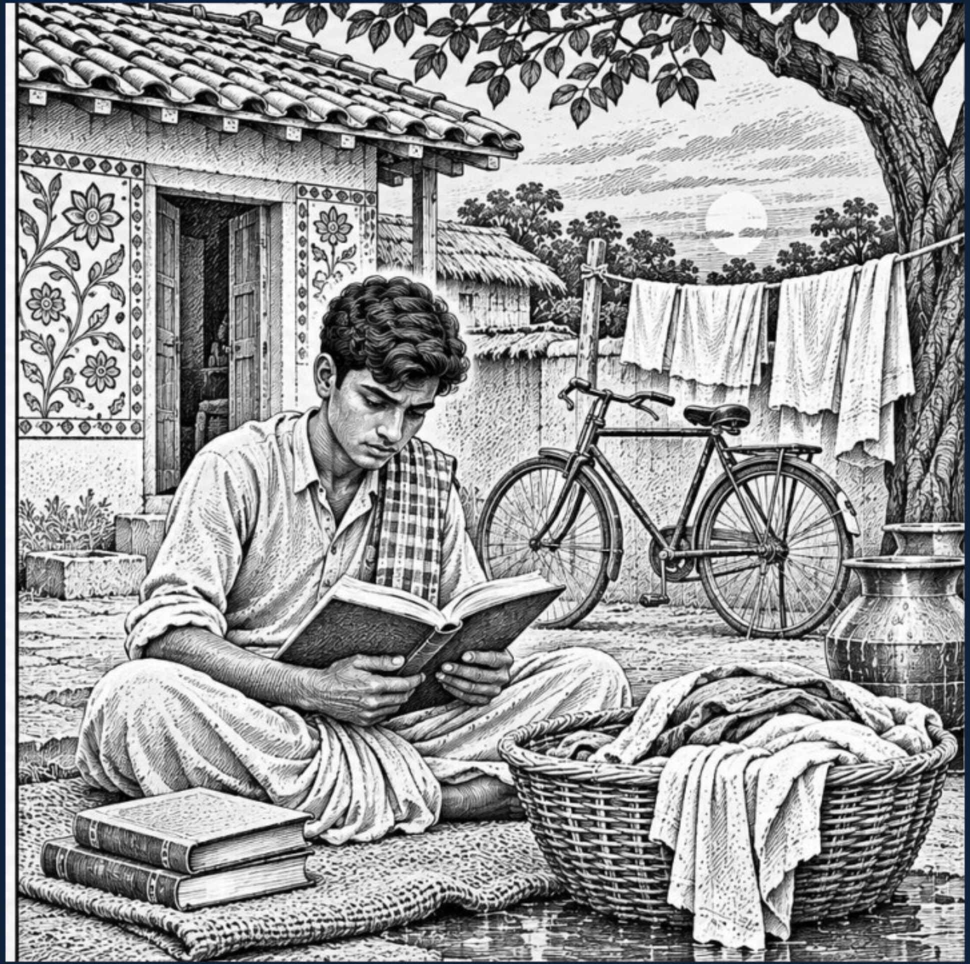

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६. बाल्यावस्था : विद्यालय आ कामक बीच विभाजित समय

लेखक कहैत छथि जे गामक आन बच्चासभ विद्यालय जाइत छल, मुदा हुनका लोकक कपड़ा पहुँचएबाक लेल जेबाक पड़ैत छलन्हि।

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आलोचनात्मक पाठ

दलानक गपसँ समाजक अन्तर्विरोध धरि

संदीप कुमार साफीक 'बैशाखमे दलानपर'क कविता खण्डक विस्तृत साहित्यिक समीक्षा

स्वतन्त्र शोध-आलेख | मैथिली लोककाव्य, दलित सौन्दर्यबोध आ सामाजिक समालोचना

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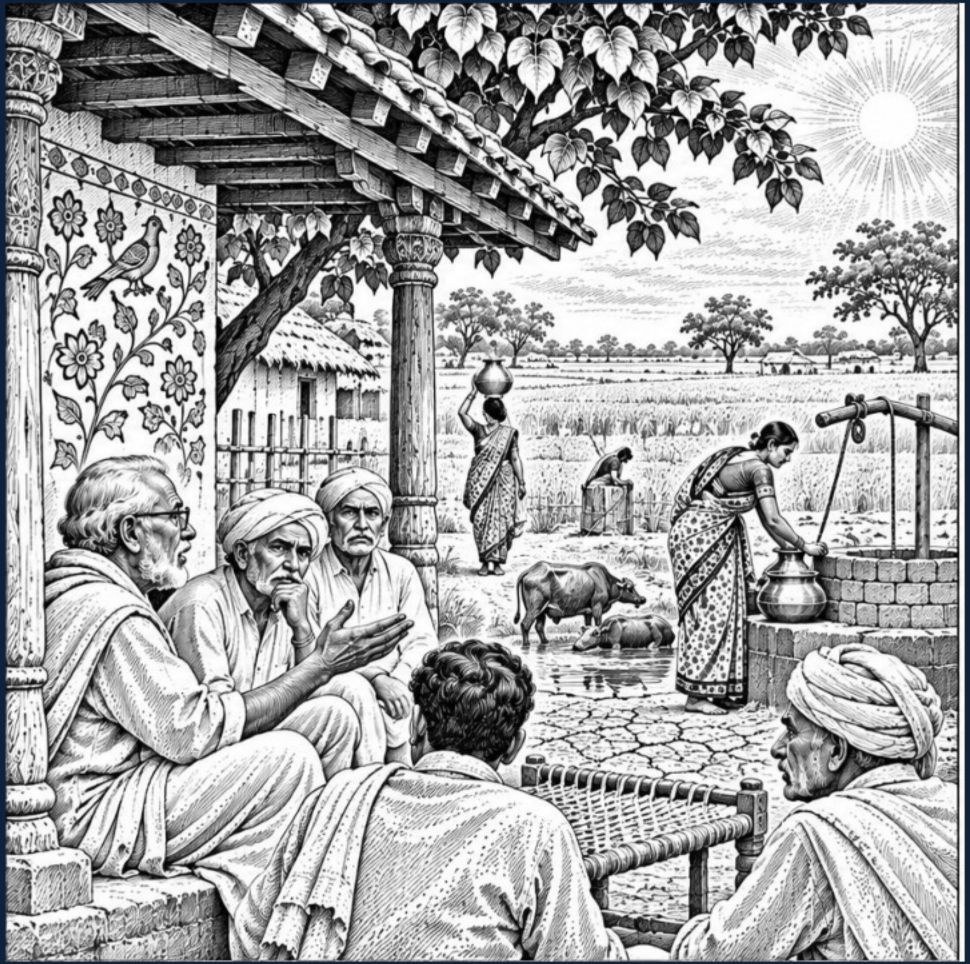

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३.५. ‘बैशाखमे दलानपर’ : शीर्षक-कविताक सामाजिक ताप

पाबनि पर साफीक कवितामे शास्त्रीय विधानक विवरण नहि, घर-आँगनक श्रव्य-दृश्य क्रिया प्रमुख अछि।

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आलोचनात्मक पाठ

लोकविश्वास, गृहस्थी आ विवाह-बाजार

संदीप कुमार साफीक ‘बैशाखमे दलानपर’क विहनि कथा खण्डक विस्तृत साहित्यिक समीक्षा

स्वतन्त्र शोध-आलेख | मैथिली कथा-आख्यानशास्त्र आ सामाजिक आलोचना

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१२. 'सगुन' : शुभता आ व्यापारक एकहि भाषा

ठकोकाका कथामे प्रस्तावक वाहक छथि। ओ पहिने भय घटबैत छथि, फेर अपन देखल उम्मीदवारक प्रशंसा करैत छथि, आ अन्तमे 'सेट' भऽ गेलाक आश्वासन दैत छथि।

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अन्न, श्रम आ घरक असमान अधिकार

संदीप कुमार साफीक ‘बैशाखमे दलानपर’क लघुकथा खण्डक विस्तृत साहित्यिक समीक्षा

‘ओगरबाह’ आ ‘पसीखाना’ : निकट-पाठ, सामाजिक अर्थनीति आ आख्यान-शिल्प

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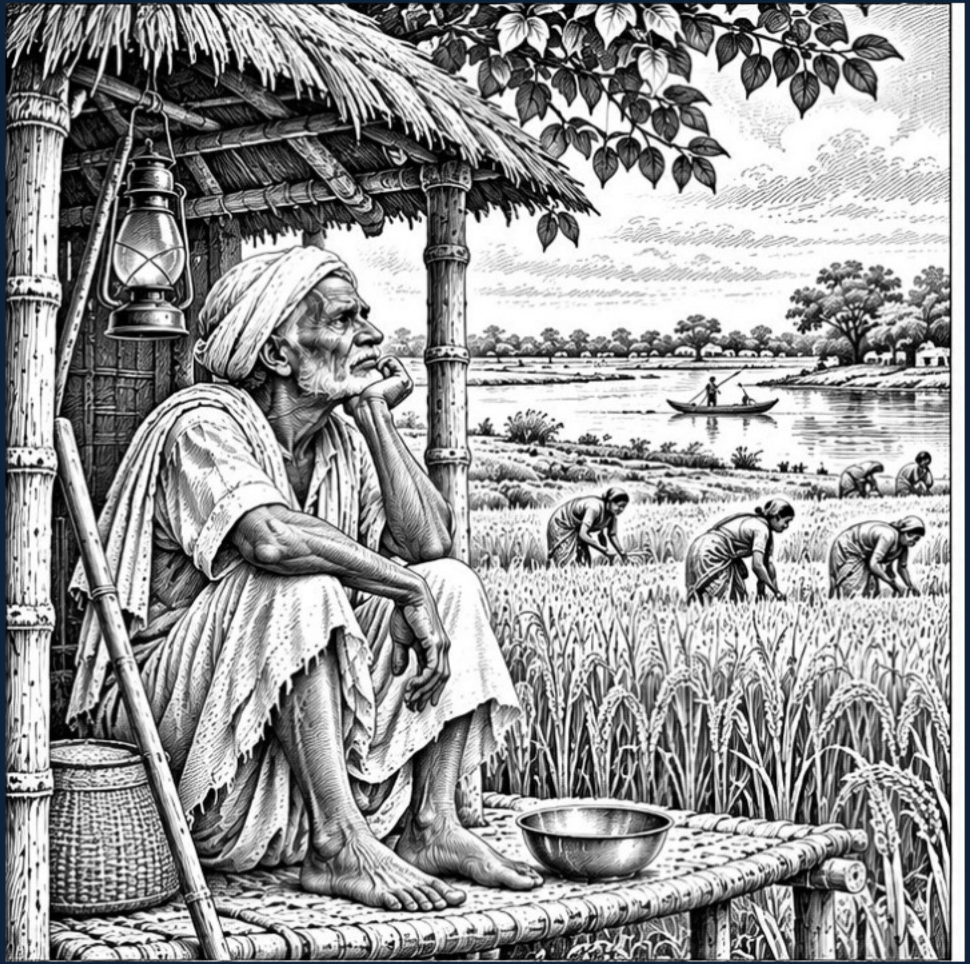

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५. श्रमक नाम : 'ओगरबाह' एकटा सामाजिक पद

कथामे किसान आ ओगरबाहक सम्बन्ध आधुनिक निश्चित मासिक वेतनक अनुबन्ध जकाँ नहि चित्रित अछि।

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करुणामूलक राजधर्म आ अधिकारक प्रश्न

> संदीप कुमार साफीक ‘बैशाखमे दलानपर’क विचार-बिन्दु खण्डक विस्तृत साहित्यिक समीक्षा

> ‘राजा अओर परजा’ : ग्राम्य सत्ता, श्रम, स्मृति, प्रवास आ सामाजिक न्यायक अन्तर्विरोध

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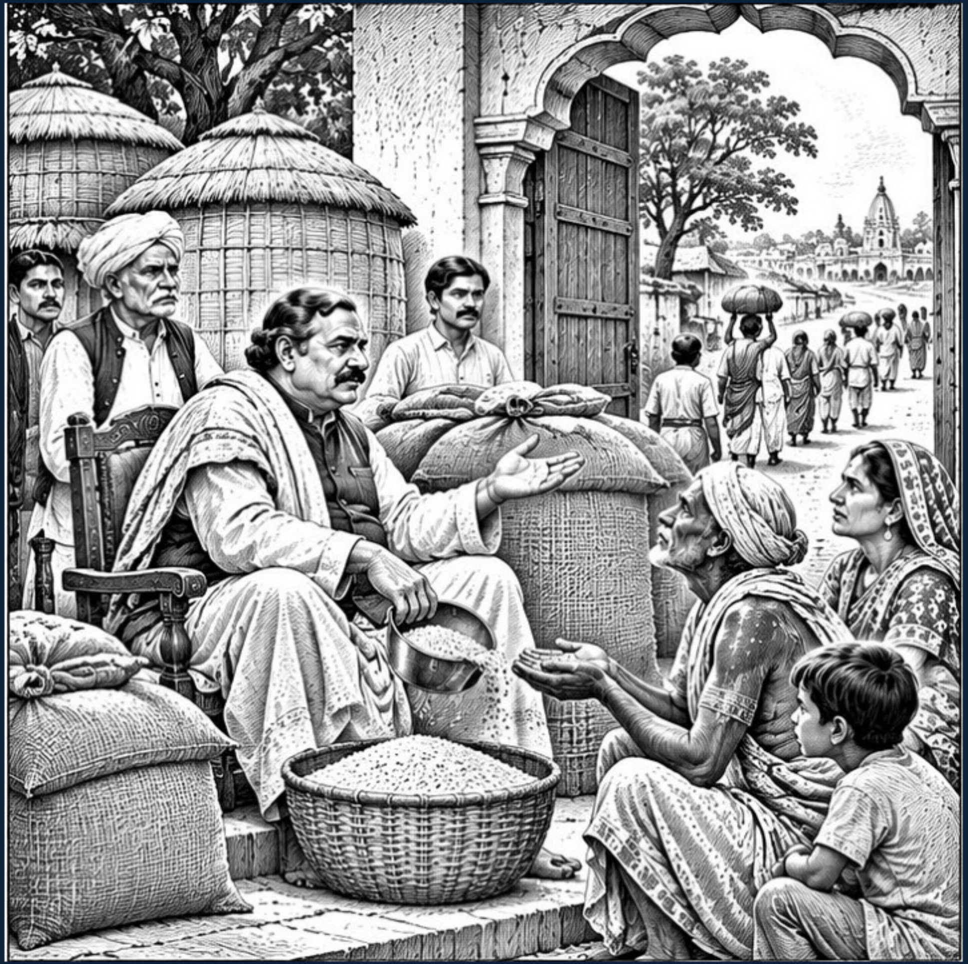

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६. धनक प्रदर्शन आ नीतिगत वैधता

किन्तु जतेक भरल भण्डार, ओतबहि प्रबल प्रश्न—ओ अन्न उपजेलक के, भण्डारणक लाभ के पबैत अछि, आ जरूरतक समय वितरण के ठहरबैत अछि?

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भाग 12

नित नवल : लल्लन प्रसाद ठाकुर

भाग I · मैथिली नाटक / साहित्यिक समीक्षा १

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आलोचनात्मक पाठ

१. बड़का साहेब

लल्लन प्रसाद ठाकुरक 'बड़का साहेब' एकटा परिवारक भीतर ग्रामीण सम्बन्ध आ नगरीय प्रतिष्ठाक द्वन्द्वक मंचीय कथा मात्र नहि, अपितु सामाजिक उन्नयनक ओहि...

बीजशब्द : मैथिली नाटक; लल्लन प्रसाद ठाकुर; बड़का साहेब; प्रवासन; सामाजिक प्रतिष्ठा; रंगभाषा; दहेज; व्यंग्य; सामाजिक पुनरुत्पादन।

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३. 'बड़का' पदक अर्थ : आकार नहि, दूरी

गॉफमैनक सामाजिक 'स्व-प्रस्तुति' सम्बन्धी विचारसँ एतए सीमित व्याख्यात्मक सहायता लेल जा सकैत अछि।

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२. लौंगिया मिरचाइ

लल्लन प्रसाद ठाकुरक ‘लौंगिया मिरचाइ’ आधुनिक मैथिली नाट्य-साहित्यक ओहन रचना अछि जाहिमे विवाहक बाजार, सरकारी पदक प्रतीकात्मक मूल्य, दहेजक प्रत्यक्ष आ...

बीजशब्द : मैथिली नाटक; लल्लन प्रसाद ठाकुर; लौंगिया मिरचाइ; दहेज; पद-प्रतिष्ठा; नाट्य-व्यंग्य; वर्ग; गाम-शहर; बाल-पात्र; रंगशिल्प।

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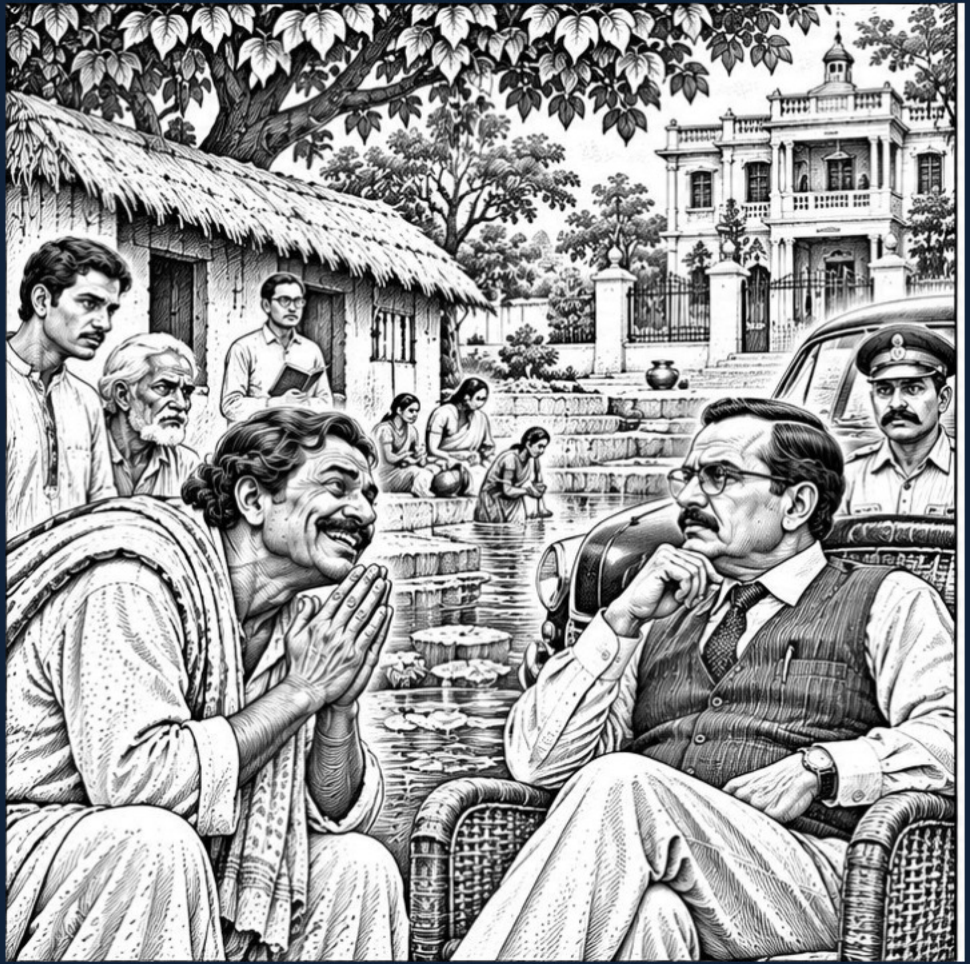

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३. आरम्भ : पोखरिक घाटपर गाम आ भ्रष्ट सम्पन्नताक सामना

घूटर चिट्ठीमे 'कमीशन' शब्दक असहजताकेँ नकारैत नहि, ओकरा 'स्वागत-सत्कार'क शिष्ट शब्दमे फेरि दैत छथि।

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१२. गन्नूक मोड़ : सम्पत्तिक चौकीदारसँ पिताक सहारा धरि

गन्नू निर्माण-कार्यक मजूर बनैत छथि। ई श्रम सहज वीरता नहि; कम मजूरी, महँग जीवन, धूलि, भार आ शारीरिक क्षरणसँ जुड़ल कठिन रोजमर्रा थिक।

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४. आदि वा अन्त

मैथिली नाटकक पाठाधारित विस्तृत साहित्यिक आ रंगमंचीय समीक्षा

लल्लन प्रसाद ठाकुरक 'आदि वा अन्त' दहेजक सामाजिक व्यवस्था आ वैयक्तिक ईमानदारीक बीच उत्पन्न टकरावकेँ एकटा मध्यमवर्गीय परिवारक अनुभवसँ उद्घाटित करैत अछि।

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१७. दू बेर फाटल कागज : नाटकीय प्रतिध्वनि आ नैतिक उत्तराधिकार

डौलीक विवाह एकटा प्रतिष्ठित शिक्षक-परिवारमे विना दहेज तय होइत अछि। समस्त तैयारी भेला बाद मांगल गेल रकम घरेलू सुखक पतनक कारण बनैत अछि।

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५. चारि मैथिली एकांकी

> लल्लन प्रसाद ठाकुरक एकांकीमे दान, भय, मध्यमवर्गीय असुरक्षा आ भाषिक व्यंग्य

> ‘चन्दा’मे एकटा नौकरीपेशा गृहस्थक सामान्य छुट्टीक दिन सार्वजनिक सहयोगक अनेक दावीसँ क्रमशः असामान्य भऽ उठैत अछि।

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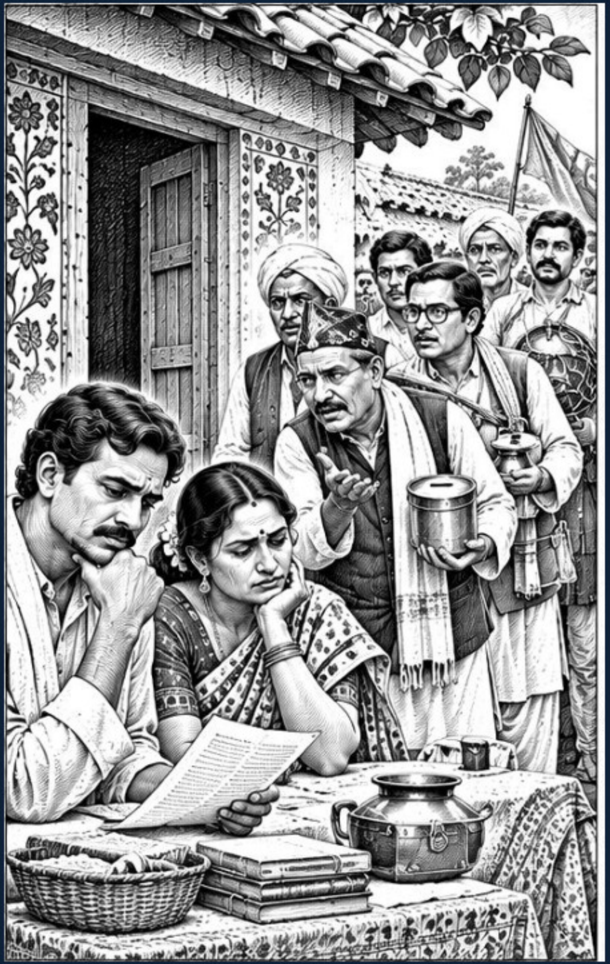

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३. पत्नी : घरक अर्थशास्त्र आ विरोधाभासी दयाभाव

आश्रमक नाम लऽ गीत गबैत आयल उड़िया आ हारमोनियमवला धर्मक भावनात्मक भाषा लऽ देहरीपर उपस्थित होइत छथि।

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५. रानीक साड़ी, सिपाहीक गदा आ दृश्य-संकेत

राजाक पेट खराब होब, बारम्बार शौचालय जेब आ केवल तौलिया लपेटने रिहर्सलमे प्रवेश करब एकांकीक शारीरिक हास्यक चरम अछि।

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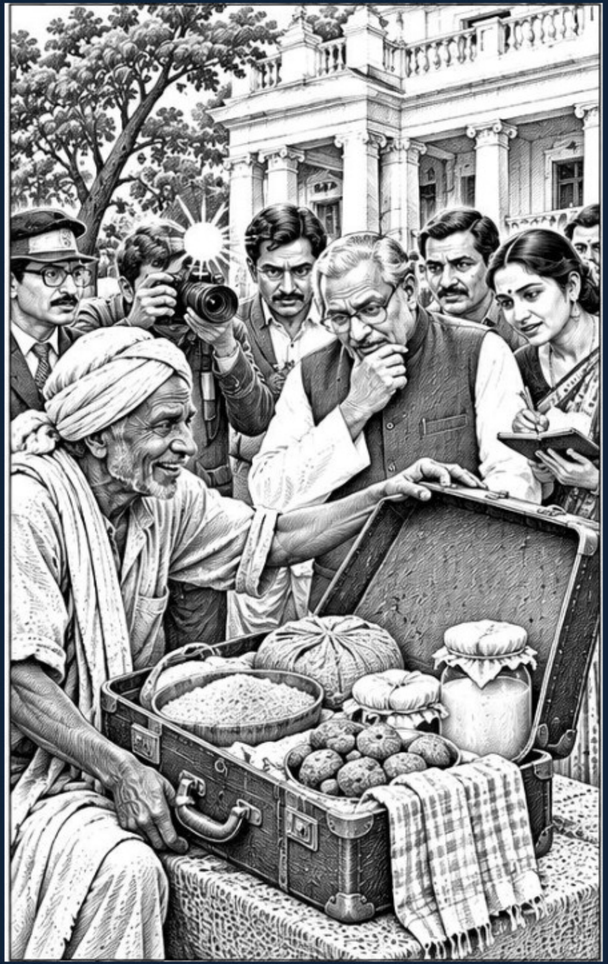

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९. चाबी, जनऊ आ वस्तु-सूची : प्रमाणक मूर्त उपस्थिति

सूटकेस खुलि गेलाक बाद फोटोग्राफर मामा सँ ‘पोज’ माँगैत अछि। मामा पहिने एहि आग्रहकेँ सूटकेसक सामग्री देबाक माँग बुझैत छथि।

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८. खलनायकक चयन : अभिनयसँ वास्तविक हिंसा धरि

निर्माता एकटा क्षण पर 'मैथिल' आ 'भिलेन'कैँ पर्यायवाची कहि ठट्ठा करैत छथि। ई आत्मसमुदायपर तंजक रूपमे मंचपर हँसी उत्पन्न करि सकैत अछि।

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आलोचनात्मक पाठ

६. तीन गीतिनाटिका

‘सभागाछी’ छोट आकारक ओहन गीतिनाटिका अछि जाहिमे वर, पिता, सहयोगी आ घटकक स्वर एकत्रित भऽ विवाह-व्यवस्थाक आर्थिक एवं नैतिक अन्तर्विरोध खोलैत अछि।

बीजशब्द : विवाह-बजार; सभागाछी; गीत-संवाद; मैथिली व्यंग्य; घटक; पुरुष-दृष्टि

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एक लघु रंगदृश्यक परिप्रेक्ष्य

आरम्भमे वर घोषणा करैत छथि जे एहि बेर चारिम प्रयास अछि, आ विफल भेलापर फेर नहि अएबाक मनःस्थिति अछि।

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कैलाश सँ घरेलू गहबर धरि : रूपकक उलटफेर

वक्ता आरम्भमे प्रेमकेँ 'व्यापार' कहबाक चेष्टा करैत अछि आ विविध व्यञ्जन, कोहबर, चतुर्थीक राति, श्रृंगारिक कल्पना तथा सासुरमे प्रचुर सुखक चित्र रचैत...

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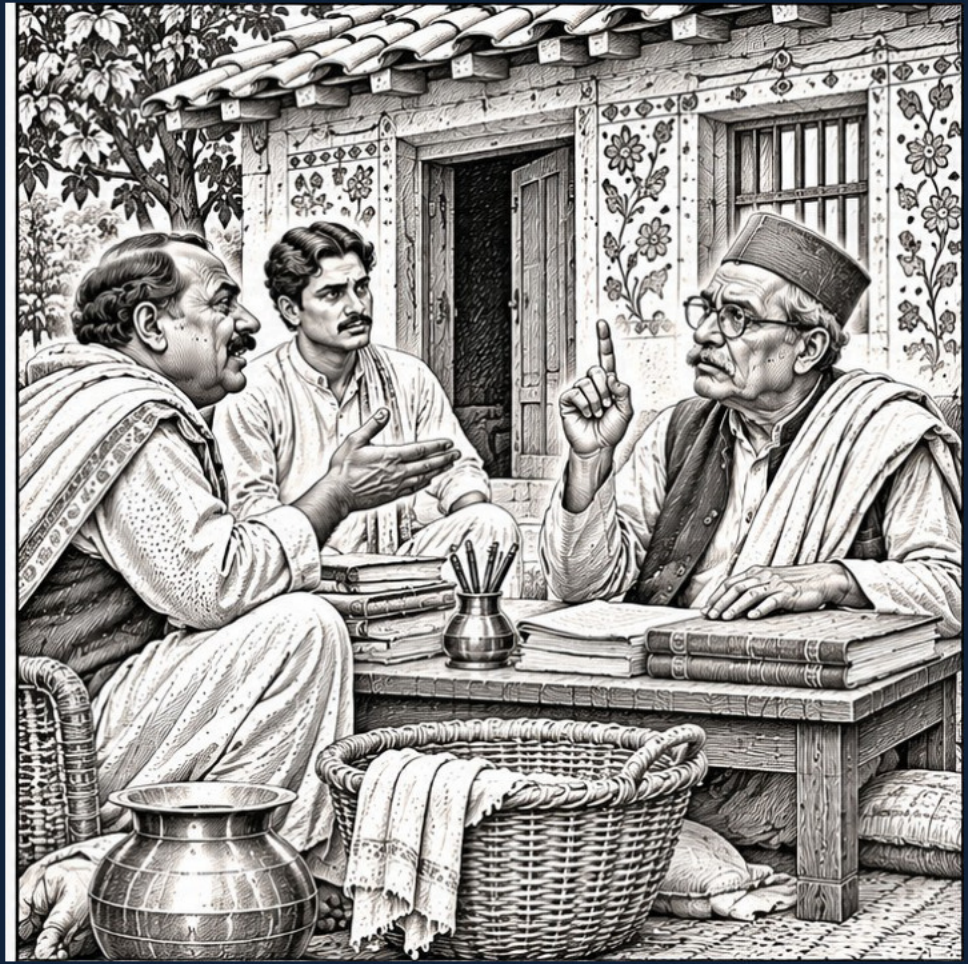

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घटकक प्रतितर्क : 'किए करै छी बड़का व्यापार'

पिता अस्पताल, दूध, मास्टर, किताब-कापी, टॉफीक खर्चक उदाहरण रखैत छथि। एहि सूचीमे शिक्षा आ लालनक वस्तुगत व्यय निश्चिते नामित अछि।

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आलोचनात्मक पाठ

७. तेरह गीत–लोरी

गीत, स्वर, शिल्प, श्रम, भाषिक अस्मिता आ सामाजिक आलोचना

संग्रहक गीत-लोरी खण्डमे तेरह रचना अछि।

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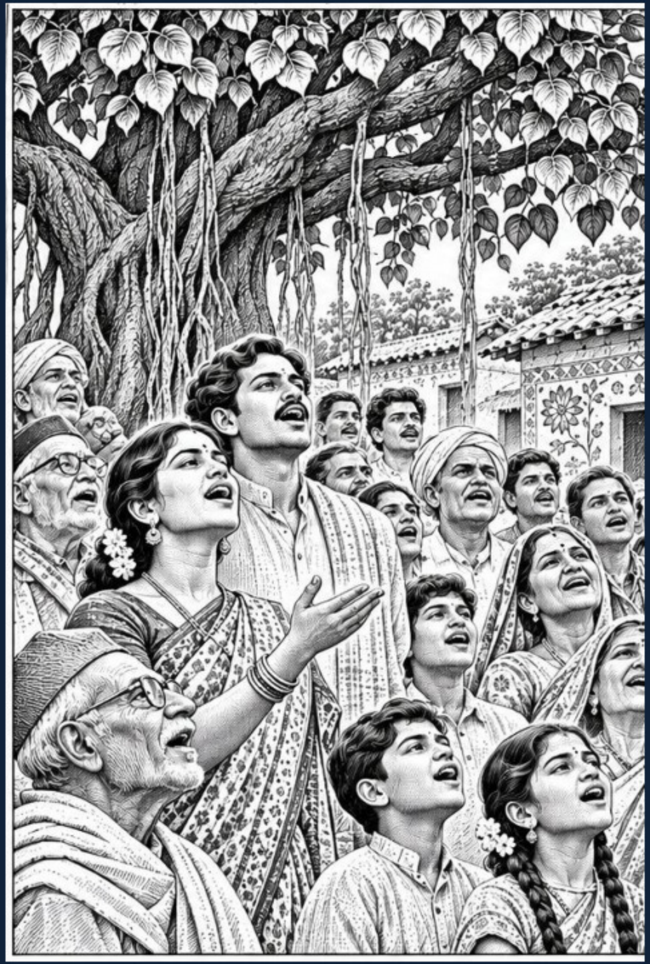

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संकल्पक आवर्तन आ गीतक 'हम'

प्रथम खण्डक शांतिमय प्रयत्नक घोषणा पछिला पाँतिमे अधिक तीव्र राजनीतिक आग्रह बनि जाइत अछि।

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सचित्र समीक्षा

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निनियाँक प्रवेश आ आवाजक मृदुलता

गीतमे चान-मामा, नानी आ नानीक कोर एकामे मिलि परिवारकेँ रक्तसम्बन्धसँ बेसी कथा-सम्प्रेषणक संस्था बनबैत अछि।

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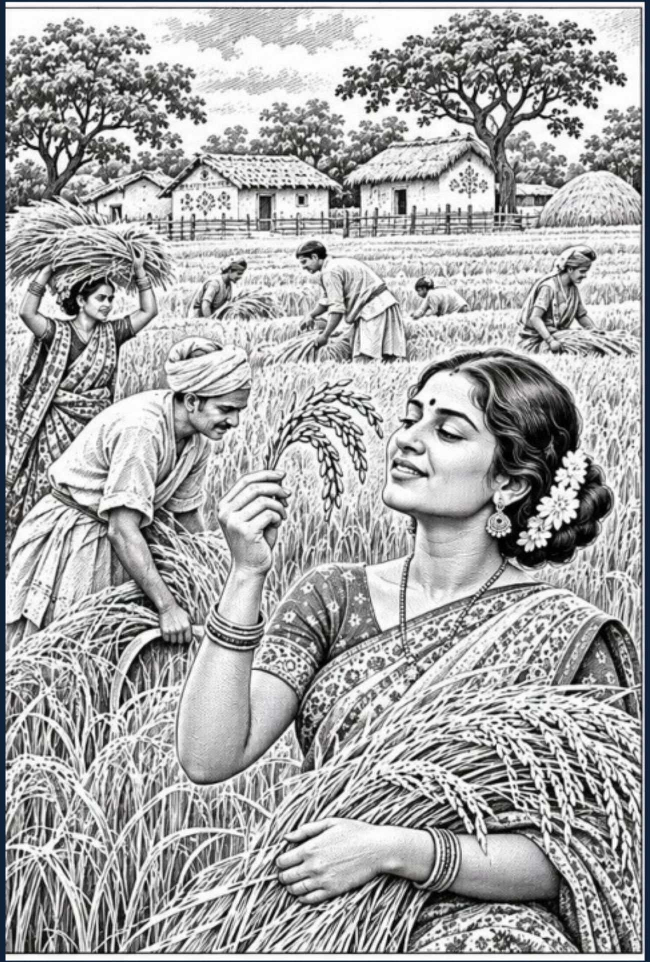
सचित्र समीक्षा



चित्र 88 / 94

ऋतुक सामाजिक समय

धानक अन्न-समृद्धिक रंग बीच ‘मजदूर किसान’क उल्लेख गीतकेँ केवल श्रृंगारक पाठ बनबासँ रोकैत अछि।

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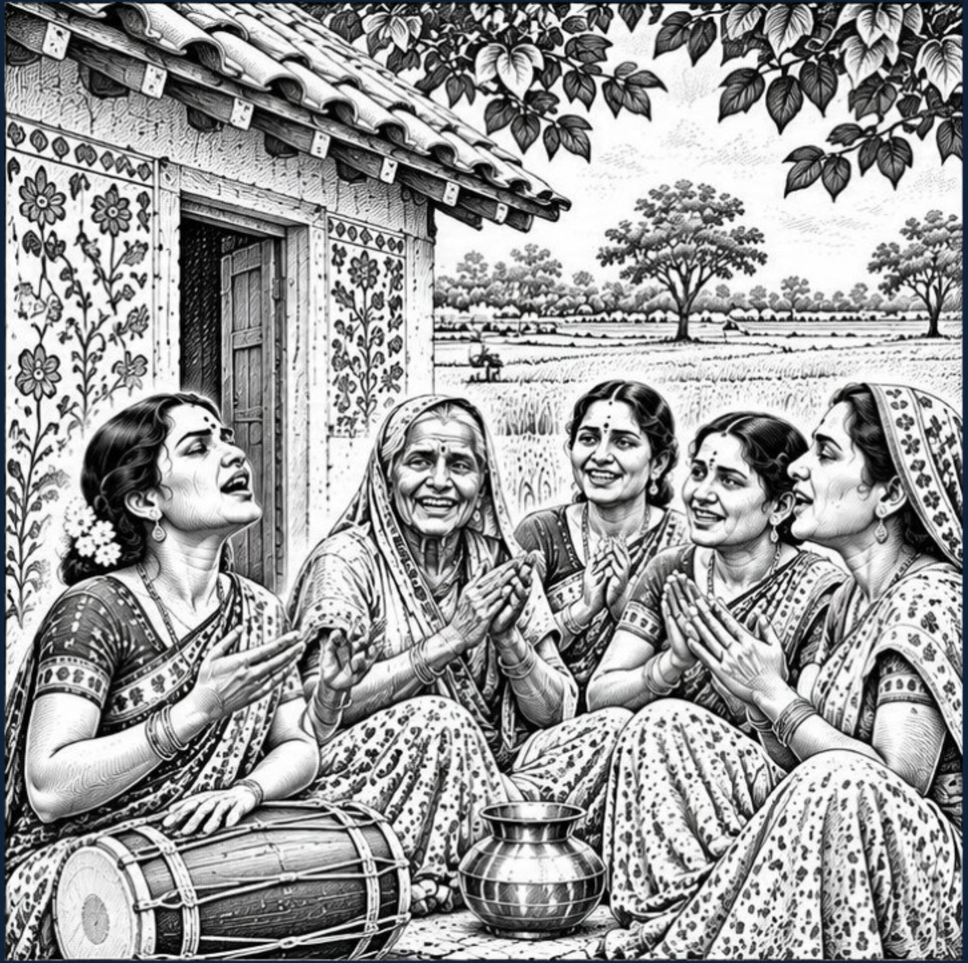
सचित्र समीक्षा



चित्र 89 / 94

आधुनिक मनोरञ्जन आ घरक विरोध

ठाकुर, लल्लन प्रसाद। नाटककार लल्लन प्रसाद ठाकुर रचनावली। सम्पादक प्रकाश झा। दिल्ली : मैलोरंग प्रकाशन, २०२२।

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सचित्र समीक्षा

चित्र 90 / 94

श्रम आ लोकगीतक सम्बन्ध

गीतक ध्वनि खेती-नौकाक सामूहिक श्रमगीत-सदृश अनुभव देइत अछि। लोक-अध्ययनमे प्रस्तुति, अवसर आ गायक-समुदायकेँ विधा-निर्धारणमे महत्त्व देल जाइत अछि।

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आलोचनात्मक पाठ

८. हिन्दी रचना

> हिन्दी साहित्यिक आलोचना / 01 / नाटक १ : सूनी सड़क

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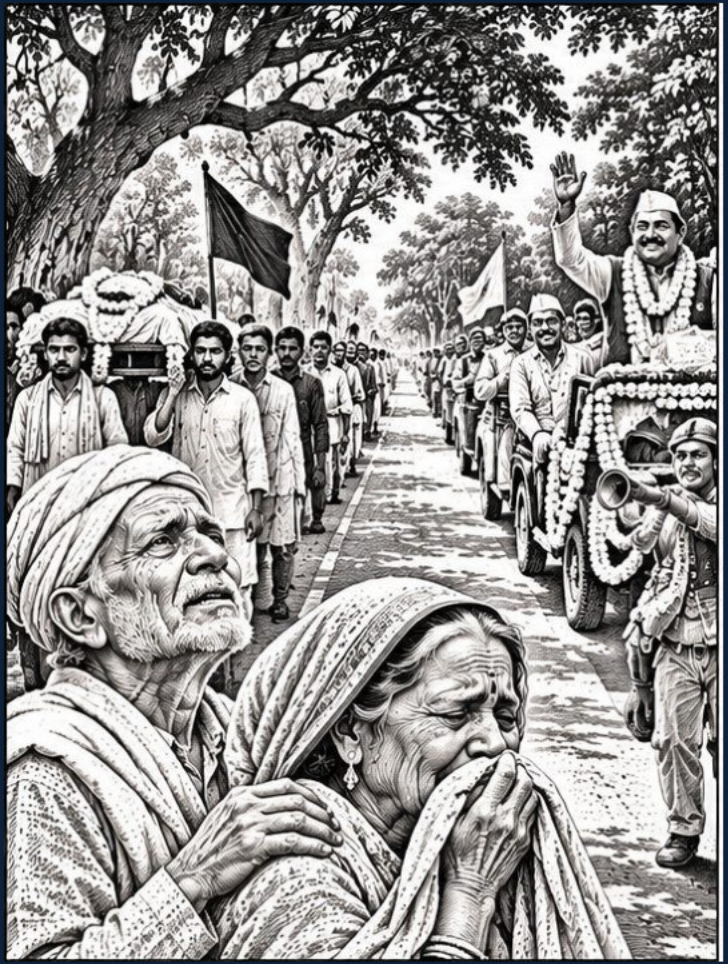
सचित्र समीक्षा



चित्र 91 / 94

१. सड़क : स्थानसँ राजनीतिक चरित्र धरि

नाटककार भौतिक स्थानकेँ स्मृतिक साक्ष्य बनबैत छथि।

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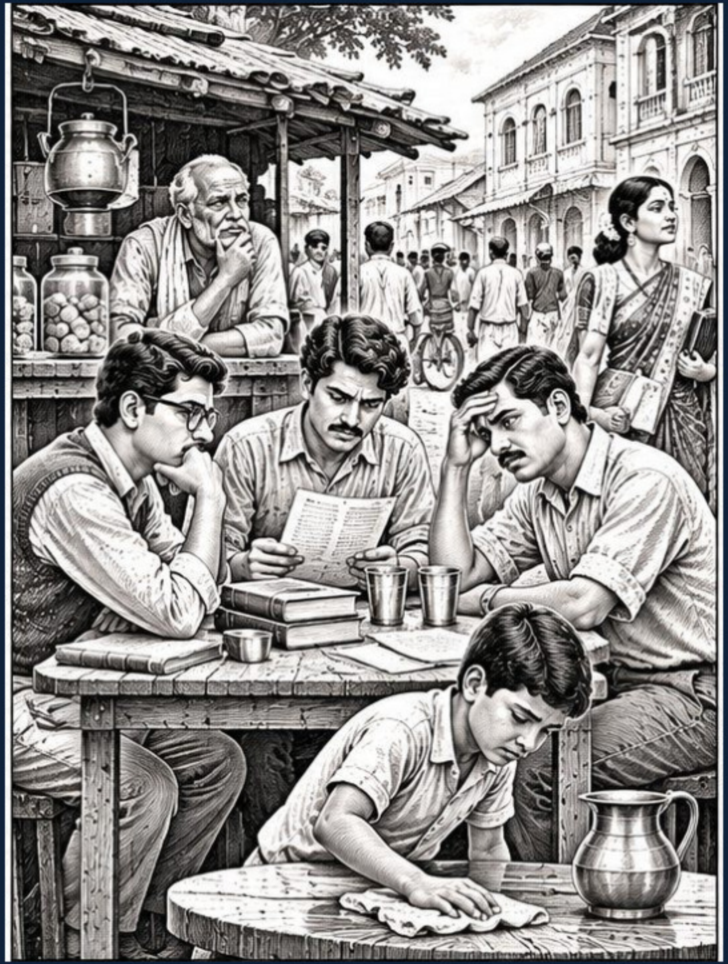
सचित्र समीक्षा



चित्र 92 / 94

१. होटल : सार्वजनिक किन्तु आश्रित संसार

शीर्षक ध्वन्यात्मक, लगभग नृत्यधुन सन सुनाइत अछि; एकर भीतरक जगत मुदा हास्यपूर्ण नाच नहि, असफल शिक्षा आ सामाजिक थकानक संसार अछि।

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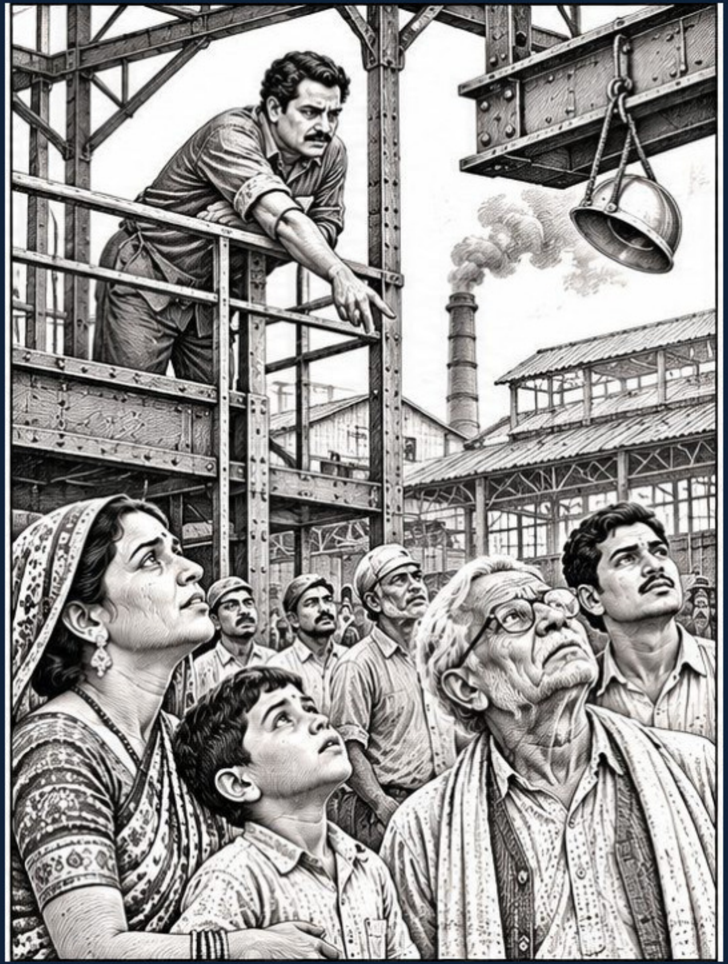
सचित्र समीक्षा



चित्र 93 / 94

२. मनोहर लाल : धर्मनिष्ठ कर्तव्य आ आत्म-अन्धता

अन्तिम दुर्घटना मनोहरक कथित गलत 'उपदेश'कैँ दण्ड देब नहि, बल्कि वस्तुगत साधन आ सामूहिक उत्तरदायित्वक विफलताकैँ उजागर करब थिक।

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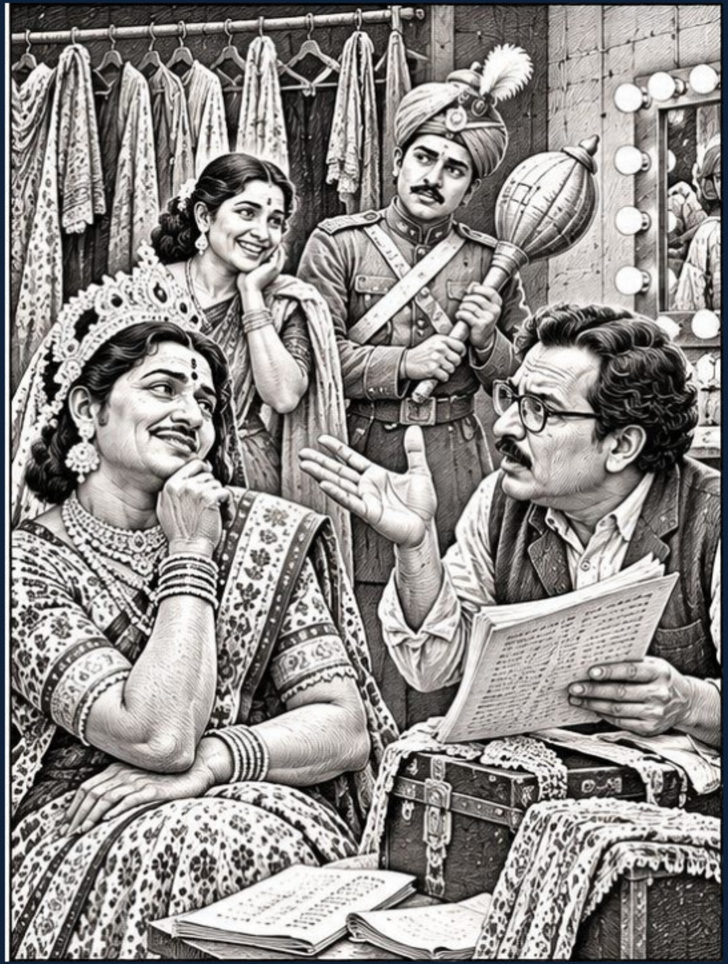
सचित्र समीक्षा



चित्र 94 / 94

१. आरम्भ : अभिनेत्रीक अनुपस्थिति आ भूमिका-परिवर्तन

पुरुषक स्त्री-पात्र निर्वाह करबाक प्रसंग हास्य उत्पन्न करैत अछि; किन्तु ओकरा केवल स्त्री-वेश पर हँसीक रूपमे सीमित करब रचनाक शिल्पक अनादर होयत।

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भाग 13

नित नवल : प्रभास कुमार चौधरी

प्रभास कुमार चौधरीक उपन्यासक विस्तृत साहित्यिक समीक्षा

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आलोचनात्मक पाठ

१. ‘अभिशप्त’ : शिक्षित मध्यवर्गक आत्मविरोध, दाम्पत्य-सत्ता आ सामाजिक नैतिकताक विखण्डन

> प्रभास कुमार चौधरीक उपन्यासक विस्तृत साहित्यिक समीक्षा

> प्रभास कुमार चौधरीक ‘अभिशप्त’ आधुनिक मैथिली उपन्यासक ओहि यथार्थवादी धाराक उल्लेखनीय कृति अछि, जाहिमे सामाजिक विसंगति आ व्यक्तिक अन्तःसंघर्ष परस्परक...

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आलोचनात्मक पाठ

२. ‘युगपुरुष’ : मिथ्या महिमामण्डन, सामाजिक शोषण आ युगबोधक विडम्बनात्मक आख्यान

प्रभास कुमार चौधरीक उपन्यासक विस्तृत साहित्यिक समीक्षा

प्रभास कुमार चौधरीक ‘युगपुरुष’ आधुनिक मैथिली उपन्यासमे सामाजिक यथार्थक ओहन प्रस्तुति अछि, जाहिमे व्यक्तिक जीवनक असंगति धीरे-धीरे सामूहिक राजनीतिक...

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आलोचनात्मक पाठ

३. ‘हमरा लग रहब?’ : सामन्ती सत्ता, स्त्री-अस्तित्व आ प्रणवक नैतिक निष्क्रियताक समाजशास्त्रीय आख्यान

> प्रभास कुमार चौधरीक उपन्यासक आलोचनात्मक अध्ययन

> प्रभास कुमार चौधरीक ‘हमरा लग रहब?’ मैथिली उपन्यासक ओहि यथार्थवादी प्रवृत्तिक प्रतिनिधि कृति अछि, जाहिमे व्यक्तिक जीवन सामाजिक सत्ता, वर्गीय विषमता आ...

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आलोचनात्मक पाठ

४. 'नवारम्भ' : सामन्ती गौरवक विघटन, रविक नैतिक विरोधाभास आ दलित चेतनाक पुनर्जन्म

> प्रभास कुमार चौधरीक उपन्यासक विस्तृत आलोचनात्मक अध्ययन

> प्रभास कुमार चौधरीक 'नवारम्भ' मैथिली उपन्यासक ओहि सामाजिक-यथार्थवादी धाराक उल्लेखनीय कृति अछि, जाहिमे सामन्ती वर्चस्वक ऐतिहासिक अवसान, ओकर अवशेषपर...

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आलोचनात्मक पाठ

५. 'राजा पोखरिमे कतेक मछरी?' : लोककथाक प्रतिरोध, भास्करक सांस्कृतिक त्रासदी आ सामन्ती समाजक नैतिक विघटन

प्रभास कुमार चौधरीक उपन्यासक विस्तृत साहित्यिक समीक्षा

प्रभास कुमार चौधरीक 'राजा पोखरिमे कतेक मछरी?' आधुनिक मैथिली उपन्यासक ओहि विचारोत्तेजक प्रवृत्तिक उदाहरण अछि, जाहिमे सामाजिक अन्यायक प्रतिरोधक...

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आलोचनात्मक पाठ

६. भूख, स्मृति, सत्ता आ प्रतिरोधक कथा-परिदृश्य

प्रभास कुमार चौधरीक ‘दिदवल’क समग्र साहित्यिक समीक्षा आधुनिक मैथिली कथा • समीप-पाठ • आख्यान-विश्लेषण

प्रभास कुमार चौधरीक ‘दिदवल’ मैथिली कथाक ओहन संग्रह अछि जाहिमे मध्य बीसम शताब्दीक ग्रामीण अनुभवसँ लऽ कऽ उत्तरवर्ती दशकक शहरी एकान्त, संस्थागत...

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आलोचनात्मक पाठ

७. प्रभास कुमार चौधरीक ‘कथा-प्रभास’ : तीन दशकक मैथिली कथामे समाज, व्यक्ति आ कथाशिल्पक रूपान्तरण

> प्रभास कुमार चौधरीक ‘कथा-प्रभास’ मैथिली कथाक तीन दशकगत चरणकेँ एकहि कृतिमे आमने-सामने रखैत अछि।

बीजशब्द : प्रभास कुमार चौधरी; मैथिली कथा; कथा-प्रभास; तीन दशक; कथन-विधि; गाम-समाज; परिवार; संस्थागत सत्ता; व्यंग्य; आधुनिकता

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भाग 14

भारत २०२७ : साहित्यिक आ आख्यानशास्त्रीय समीक्षा

एकर अध्ययनक पहिल नियम अछि जे ग्रन्थक घटना आ ग्रन्थक बारेमे दावीक बीच अन्तर राखल जाए।

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आलोचनात्मक पाठ

१. अध्ययन-पद्धति आ समीक्षा-सिद्धान्त

एकर अध्ययनक पहिल नियम अछि जे ग्रन्थक घटना आ ग्रन्थक बारेमे दावीक बीच अन्तर राखल जाए।

मूल पाठक पाँच खण्ड क्रमसँ पहिल न्यायिक अनुभव, सूचना-अधिकार आ अपील, डिजिटल अर्थतन्त्र, नागरिकता आ नव विधि, तथा सत्ताइस वर्षक समेकित हिसाबक ओर अग्रसर...

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आलोचनात्मक पाठ

२. कादम्बरीक संरचना, काल आ कथावाचक

> दरभंगाक आरम्भिक प्रकरण कादम्बरीक मूल स्वरक स्थापना करैत अछि, मुदा कथा ओकर परवर्ती छायामे मात्र नहि चलैत।

> आख्यानक एकताक सूत्र न्यायालय अथवा अपराध नहि, ‘अर्थ निर्धारणक अधिकार’ अछि। बहीमे नाम लिखल अछि, मुदा ओकर अर्थ के तय करत?

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आलोचनात्मक पाठ

४. चालीस अध्यायक क्रमिक साहित्यिक समीक्षा

> एहि भागमे प्रत्येक अध्यायक कथात्मक भूमिका, बिम्ब-विधान, वैचारिक तनाव आ मूल्यांकन पृथक देल गेल अछि।

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आलोचनात्मक पाठ

अध्याय १ — दण्डाधिकारीक कोठरी

> दरभंगाक भीजल कचहरी, निर्मलाक भोजनक डिब्बा आ बारह वर्षक अमरेशक नजर आरम्भिक दृश्यकेँ व्यक्ति-केन्द्रित बनबैत अछि।

> रेवतीक ‘प्रत्यक्ष, कथन, अज्ञात’ लेखन एहि अध्यायक वस्तुतः आख्यानशास्त्रीय बीज अछि।

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आलोचनात्मक पाठ

अध्याय २ — जप्तीक सूची

काल-परिसर : दरभंगा, जुलाई–अक्टूबर २०००

‘जप्तीक सूची’ पहिल अध्यायक जप्तीकेँ अधिक सूक्ष्म जाँचक क्षेत्र बनबैत अछि।

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आलोचनात्मक पाठ

अध्याय ३ — संसदक छाया

काल-परिसर : दिल्ली आ दरभंगा, दिसम्बर २००१

संसदपर १३ दिसम्बर २००१ क हमलाक सार्वजनिक त्रासदीक पृष्ठभूमिमे रेवती आ रईस मीरक शैक्षणिक संसार बदलैत अछि।

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आलोचनात्मक पाठ

अध्याय ४ — मरुधरक भूमि

> काल-परिसर : जोधपुर, जनवरी २००२; पूर्वस्मृति २००१

> जोधपुरक रामदेव मण्डलक कूप, पगरिया, खसरा संख्या आ १९७८ क विक्रयपत्र भूमि-अधिकारक ठोस भौतिक परिवेश रचैत अछि।

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आलोचनात्मक पाठ

अध्याय ५ — जकर घर जरल

काल-परिसर : अहमदाबाद, फरवरी–दिसम्बर २००२; मरुधर आ दिल्लीक समानान्तर घटना

अहमदाबादक २००२ क साम्प्रदायिक हिंसाक पृष्ठभूमिमे सलीम अन्सारीक घर, सायरा आ पड़ोसीसभक स्मृति कथाक नैतिक आघात गहिर करैत अछि।

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आलोचनात्मक पाठ

अध्याय ६ — मौन साक्षीक घर

काल-परिसर : दरभंगा आ जोधपुर, जनवरी—दिसम्बर २००३

‘मौन साक्षीक घर’मे नीलकान्तक घरपर पड़ल सामाजिक कलङ्क आ सायराक हिंसा-स्मृति एक व्यापक प्रश्न खोलैत अछि: साक्षी किएक नहि बजैत?

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आलोचनात्मक पाठ

अध्याय ७ — समुद्रक प्रलय

> काल-परिसर : छोट अण्डमान, दिसम्बर २००४–जनवरी २००५

> दिसम्बर २००४ क हिन्द महासागरीय प्रलयमे छोट अण्डमानक सुधा, शिशिर, अनीश आ मौसमीक जीवन तहस-नहस होइत अछि।

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आलोचनात्मक पाठ

अध्याय ८ — पहिल निर्णय

काल-परिसर : दरभंगा, दिसम्बर २००४ — समानान्तर घटनाक्रम

चारि वर्ष पछाति नीलकान्त प्रकरणमे न्यायाधीश विमलाकान्त मिश्र दस्तावेज आ साक्ष्यक विविध प्रश्न अलग-अलग परखैत छथि।

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आलोचनात्मक पाठ

अध्याय ९ — सूचनाक पहिल अधिकार

> काल-परिसर : दरभंगा आ कमलपुर, सन् २००५

> सूचना-अधिकारक २००५ क परिवेशमे ग्राम, पुस्तकालय आ व्यक्तिगत पञ्जीक विषय संस्था सँ उत्तर माँगबाक नब भाषा बनैत अछि।

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आलोचनात्मक पाठ

अध्याय १० — धनशोधनक नव विधि

काल-परिसर : दरभंगा, कमलपुर आ मुम्बई, सन् २००५–२००६

धनशोधन-निरोधक अधिनियमक कालखण्डमे बैंक, खाता, लाभुक आ आर्थिक स्रोतक भाषा कथा प्रवेश करैत अछि।

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आलोचनात्मक पाठ

अध्याय ११ — मरुधरक दोसर अभिलेख

> मरुधरक दोसर अभिलेखमे रामदेवक जमीन, न्यासक नक्शा, मूल दस्तावेज, मापी आ गवाहीक संशोधन पुनः केन्द्रमे अबैत अछि।

> भूमिक नक्शा आ जमीनपर वास्तविक चलबाक पगरिया बीचक दूरी एतय सामाजिक प्रतीक अछि। नकल बनाम मूलक प्रश्न केवल अभिलेखविज्ञान नहि, जीवनक भौगोलिक अधिकार अछि।

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आलोचनात्मक पाठ

अध्याय १२ — चन्द्रयान आ अभियुक्त

> काल-परिसर : सन् २००८ : लुधियाना, बेंगलुरु, मुम्बई आ दरभंगा

> २००८ क वैज्ञानिक अभियान, मुम्बईक हिंसा आ लुधियानाक श्रमिक संसार एकहि ऐतिहासिक क्षितिजपर उपस्थित अछि।

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आलोचनात्मक पाठ

अध्याय १३ — श्रमिकक बकाया

काल-परिसर : सन् २००९–२०१० : लुधियाना

लुधियानाक कारखानामे रामलखन पासवान, सुनीता, बलदेव, फूलकुमारी आ आन श्रमिकसभक काजक दिन उपस्थिति-पञ्जीमे न भेटला पर श्रमक अस्तित्व संकटमे पड़ैत अछि।

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आलोचनात्मक पाठ

अध्याय १४ — जनान्दोलनक मंच

काल-परिसर : सन् २०१०–२०११ : दिल्ली, सोनपुरा आ लुधियाना

जनान्दोलनक सार्वजनिक मंचक संग सोनपुराक वाचनालयक कुर्सी, पंखा आ अनुदानक लेखा एक वैकल्पिक राजनीतिक भूगोल तैयार करैत अछि।

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अध्याय १५ — साक्षी बनल स्त्री

काल-परिसर : सन् २०१२ : दिल्ली, दरभंगा आ लुधियाना

माधवीक गवाहीक प्रसंग स्त्रीक शरीर, स्मृति, भय आ न्यायालयक प्रश्नक सम्बन्धकेँ केन्द्रमे आनैत अछि।

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आलोचनात्मक पाठ

अध्याय १६ — उच्च न्यायालयक प्रश्न

काल-परिसर : जोधपुर आ राजस्थान उच्च न्यायालय, दिसम्बर २०१२ सँ जनवरी २०१३

राजस्थान उच्च न्यायालयमे रामदेवक भूमि, पगरियाक प्रयोग आ जल-निकासक अधिकार पृथक प्रश्न बनैत अछि।

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अध्याय १७ — खेलक भीतरक सौदा

> काल-परिसर : दिल्ली, दरभंगा आ लुधियाना; मई सँ नवम्बर २०१३

> २०१३ क खेल-सट्टा आ वित्तीय अनियमितताक पृष्ठभूमिमे राघव, अरुणिमा, अमरेश आ रेवतीक सामाजिक बिन्दु जुड़ैत अछि।

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आलोचनात्मक पाठ

अध्याय १८ — मंगलक बाट आ पहचानक अधिकार

> काल-परिसर : सन् २०१४ · जोधपुर, बेंगलुरु, दिल्ली आ दरभंगा

> २०१४ क मंगलयानक वैज्ञानिक परिदृश्यक समकक्ष मनस्वीक शैक्षणिक प्रमाणपत्रमे सही पहिचानक संघर्ष चलैत अछि।

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आलोचनात्मक पाठ

अध्याय १९ — स्क्रीनपर लिखल वाक्य

> काल-परिसर : सन् २०१५ : जोधपुर, जयपुर, दिल्ली आ दरभंगा

> २०१५ क छात्रावासक पानि, पुस्तकालय-व्यय आ मरम्मतिविरोधक बीच विवेक मेघवालक लिखल मूल कथनक कतरन डिजिटल माध्यममे भिन्न अर्थ लैत अछि।

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आलोचनात्मक पाठ

अध्याय २० — नगदीक अन्तिम रात्रि

काल-परिसर : सन् २०१६ : लुधियाना, चण्डीगढ़, दरभंगा आ जोधपुर

२०१६ क विमुद्रीकरणक बैंक-पाँतिमे वृद्ध, अस्पतालक रोगी, मजदूर आ छोट खाताधारीक समयक मूल्य अलग-अलग होइत अछि।

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अध्याय २१ — निजताक नाम

काल-परिसर : सन् २०१७ : जोधपुर, लुधियाना, चण्डीगढ़, दिल्ली आ दरभंगा

२०१७ मे निजताक संवैधानिक मान्यताक समय व्यक्तिगत जानकारीक सार्वजनिक उपयोग आ न्यायालयक प्रासंगिक सूचना-आवश्यकता बीच सन्तुलनक प्रसंग आउैत अछि।

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अध्याय २२ — गरिमाक अनेक अर्थ

> काल-परिसर : सन् २०१८ : जोधपुर, दरभंगा, दिल्ली, लुधियाना आ चण्डीगढ़

> २०१८ क सामाजिक गरिमाक प्रश्न अनेक पात्रक अनुभवसँ विस्तृत होइत अछि।

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अध्याय २३ — चन्द्रमाक अन्हार, घाटीक सवाल

काल-परिसर : सन् २०१९ : श्रीहरिकोटा, जोधपुर, श्रीनगर, दिल्ली आ दरभंगा

२०१९ क चन्द्रयान–२ क अवतरण-प्रयास आ कश्मीरक राजनीतिक-प्रशासनिक प्रश्नक एकसंग उपस्थिति बहुस्तरीय राष्ट्रीय भावनाकेँ रेखांकित करैत अछि।

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आलोचनात्मक पाठ

अध्याय २४ — बन्द न्यायालय, खुलल पीड़ा

> काल-परिसर : सन् २०२० : लुधियाना, जोधपुर, दिल्ली, दरभंगा, चण्डीगढ़ आ अण्डमान

> २०२० क महामारीमे बन्द अथवा सीमित न्यायिक परिसरसँ बाहर चिकित्सकीय, आर्थिक आ सामाजिक पीड़ा खुल्लमखुल्ला रहैत अछि।

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अध्याय २५ — साँसक मूल्य

> काल-परिसर : लुधियाना, दरभंगा, जोधपुर आ दिल्ली; सन् २०२१

> २०२१ क श्वसन-संकटमे ऑक्सीजन, अस्पतालक क्षमता, चिकित्सकीय श्रम आ परिवारक आकुलता सामाजिक न्यायक प्रत्यक्ष भूगोल बनैत अछि।

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आलोचनात्मक पाठ

अध्याय २६ — खेतक नामपर आवाज

काल-परिसर : सन् २०२१ : हरनामपुर, लुधियाना, चण्डीगढ़ आ दिल्लीक सीमापर किसान आन्दोलन

किसान आन्दोलनक समय हरनामपुरक जसप्रीत, गुरनाम, मंजू आ आन पात्रसभा बीच भूमिधारक, खेत-मजदूर, नागरिक आ अस्पताल-जायवला यात्रीक हितसभ अलग होइत अछि।

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आलोचनात्मक पाठ

अध्याय २७ — अपराध आ जमानतक कसौटी

> काल-परिसर : दिल्ली, दरभंगा आ चण्डीगढ़, सन् २०२२

> २०२२ क आर्थिक अनियमितताक अभियोगमे परिवारक भय, आरोपितक जमानत, पीड़ितक नुकसान आ सार्वजनिक धनक रक्षा पृथक मुद्दा अछि।

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अध्याय २८ — चन्द्रयानक उजास

> काल-परिसर : बेंगलुरु, जोधपुर आ दरभंगा, सन् २०२३

> चन्द्रयान–३ क २०२३ क सफल अभियानक संग अवनि, मैत्रेयी, कुसुम, ताराबाई आ चन्दनाक ग्रामीण विज्ञान-कार्यशाला प्रसंग विज्ञान-संस्कृतिक नव कथा रचैत अछि।

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आलोचनात्मक पाठ

अध्याय २९ — चुनावी धनक अभिलेख

काल-परिसर : सन् २०२४ : जोधपुर, दिल्ली, लुधियाना आ दरभंगा

२०२४ क चुनावी वित्तक सार्वजनिक अभिलेख रिद्धि, नूर, फिरदौस आ विवेक लेल प्रश्नक विशाल स्थल खोलैत अछि।

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आलोचनात्मक पाठ

अध्याय ३० — परीक्षाक प्रश्न के चोरौलक?

काल-परिसर : जोधपुर, बेंगलुरु आ दिल्ली, सन् २०२४

२०२४ क परीक्षा-विवादक पृष्ठभूमिमे गीता आ ताराबाईक दीर्घ अध्ययन, असमान संसाधन आ परीक्षा-परिणामक भावनात्मक भार केन्द्र बनैत अछि।

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अध्याय ३१ — नव संहिता, पुरान अभियोग

काल-परिसर : दिल्ली, जोधपुर आ लुधियाना; जुलाई सँ दिसम्बर २०२४

जुलाई २०२४ क नव आपराधिक संहितासभ लागू भेलाक बीच पुरान अपराधक तिथि आ वर्तमान प्रक्रियाक नियमक सम्बन्ध एक चुनौतीपूर्ण कथात्मक प्रयोग अछि।

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आलोचनात्मक पाठ

अध्याय ३२ — विश्वविद्यालयक बन्द कोठरी

काल-परिसर : जोधपुर आ कोटा; सन् २०२४ क समानान्तर घटनाक्रम

विश्वविद्यालयक बन्द परामर्श-कक्ष, प्रवेशक अस्पष्टता, विद्यार्थी पायल आ हिम्मतक मानसिक दबाव आ रिद्धिक अभिलेखक प्रयास शिक्षा-संस्थाक नैतिक संकट खोलैत...

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अध्याय ३३ — जुआक नव कानून

काल-परिसर : सन् २०२५ : दरभंगा, जोधपुर आ दिल्ली

२०२५ क ऑनलाइन धनाधारित खेलक विधिक परिवेशमे नीलकान्तक परिवार फेर बहीखाताक प्रश्न लग अबैत अछि, मुदा आब दुकानक कोठरीक स्थान मोबाइलक ‘रंगलहर’ खेल लऽ लेने...

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अध्याय ३४ — पाँच सय नामक बही

काल-परिसर : जोधपुर, लुधियाना, खरड़ आ मोहाली; दिसम्बर २०२५ सँ मार्च २०२६

मरुधर विश्वविद्यालयक परिसरमे पाँच सय नामवाली सूची भेटैत अछि। कुसुम लिफाफा सुरक्षित करैत छथि; रिद्धि, उमा आ निरीक्षक सीमा मूल स्रोतक यात्रा खोजैत छथि।

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अध्याय ३५ — खाता रोकल गेल

काल-परिसर : जोधपुर, लुधियाना, खरड़ आ दरभंगा; अप्रैल सँ सितम्बर २०२६

अप्रैल–सितम्बर २०२६ मे बैंक-खातापर रोक सामान्य नागरिकक देह-जीवनकेँ तात्कालिक संकटमे धकेलैत अछि।

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अध्याय ३६ — विशेष न्यायालयक कठोर प्रश्न

काल-परिसर : जोधपुर, मुम्बई, दरभंगा आ दुबई; सितम्बर–अक्टूबर २०२६

विशेष न्यायालयमे समेकित ₹२,००० करोड़क चर्चित संख्या, पाँच सय प्रविष्टि आ तीन बैंक-श्रृंखला जाँचक अलग वस्तु अछि।

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अध्याय ३७ — उच्च न्यायालयमे सत्ताइस वर्ष

> काल-परिसर : जोधपुर आ दरभंगा; अक्टूबर–दिसम्बर २०२६

> उच्च न्यायालयक पृष्ठभूमिमे अर्जुनक खाताक विशिष्ट रोक, निजी जानकारीक संरक्षण आ भविष्यक वैध भुगतानक प्रश्न विस्तृत होइत अछि।

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अध्याय ३८ — असत्यक मूल्य

काल-परिसर : जोधपुर, लुधियाना, दरभंगा, मुम्बई आ दुबई; नवम्बर–दिसम्बर २०२६

एक प्रारम्भिक आन्तरिक सारणीमे ‘C/ADJ’ वर्गक उन्नैस प्रविष्टिक अर्थ काटल डिजिटल चित्रमे ‘९५ प्रतिशत नगद निकासी’ बनि जाइत अछि।

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अध्याय ३९ — सर्वोच्च न्यायालयक समक्ष

काल-परिसर : दिल्ली, जोधपुर, दरभंगा, लुधियाना, मुम्बई आ अण्डमान; जनवरी–फरवरी २०२७

जनवरी–फरवरी २०२७ क काल्पनिक सर्वोच्च न्यायालयीय कार्यवाहीमे उच्च न्यायालयक अन्तरिम बैंक-आदेशक सीमित अर्थक प्रश्न उठैत अछि।

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अध्याय ४० — जिला अदालतक बरामदा

> काल-परिसर : दरभंगा, जोधपुर, लुधियाना, बेंगलुरु आ अण्डमान; मार्च—अप्रैल २०२७

> मार्च—अप्रैल २०२७ क जिला अदालतक बरामदा सन् २००० क बरामदाक प्रतिध्वनि रचैत अछि।

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५. पात्र, लैङ्गिकता आ सामाजिक अनुभव

> रेवती झा कादम्बरीक सर्वाधिक निरन्तर उपस्थित पात्र छथि; तथापि हुनका सर्वशक्तिमान उद्धारक कहब पाठक अन्य पात्रक स्वाधीनता घटायब होयत।

> रेवतीक आलोचनात्मक दिलचस्पी एहि बातमे अछि जे ओ अपन पितासँ शिक्षा ग्रहण करैतहुँ पिता पर प्रश्न सेहो उठबैत छथि।

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७. भाषा, बिम्ब, संवाद आ कलात्मक मूल्यांकन

> कृतिमे मैथिली कथानकक सजावट नहि; नागरिक अनुभवक स्वाभाविक माध्यम अछि।

> पाठक मैथिलीमे आधुनिक बैंक, वैज्ञानिक मापन, निर्वाचन-धन आ डिजिटल स्रोतविषयक विचार करबाक सम्भावना सेहो देखैत अछि।

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८. विधिक-ऐतिहासिक सन्दर्भक जाँच

> कादम्बरी ऐतिहासिक घटनासभक पृष्ठभूमिपर लिखल काल्पनिक जीवनक आख्यान अछि।

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९. सीमासभ, आपत्तिसभ आ पुनर्पाठक सम्भावना

> रचनाक पैघ साहित्यिक उपलब्धि जे अति सूक्ष्म विधिक अन्तरक महत्त्व बुझबैत अछि, ओकर सीमा सेहो बनि सकैत अछि।

> ई आपत्ति निर्णय देबासँ पूर्व सम्यक् तोलनाइ चाही: उपन्यास अपन परिकल्पनाक अनुसार ऐतिहासिक रूपेँ विस्तृत नागरिक शिक्षा सेहो रचैत अछि।

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आलोचनात्मक पाठ

११. आलोचनात्मक निष्कर्ष

> ‘भारत २०२७’क साहित्यिक मूल्य ओकर व्यापक घटनाक्रम अथवा अनगिनत विधिक सन्दर्भमे मात्र नहि।

> पाँच खण्डक व्यापक आकार विषयसभक बहुलता सम्भव करैत अछि।

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१२. भविष्यक अनुसन्धान लेल विशिष्ट प्रश्न

- रेवतीक कथा-समय, पिताक बस-टिकट आ देशक ऐतिहासिक वर्ष—एहि तीन घड़ीक औपचारिक आख्यानशास्त्रीय मानचित्र कोना बनत?

- पाँचू खण्डमे जकरा 'नाम' कहल गेल, ओकर रूप—मृत व्यक्ति, भूमि-पञ्जी, स्त्री-पहिचान, डिजिटल सूची आ बैंक-खाता—कोन क्रममे बदलैत अछि?

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परिशिष्ट २ : समीक्षामे प्रयोग कएल मुख्य संकल्पना

मूल पाठ — लेखकद्वारा उपलब्ध कराओल सम्पूर्ण ४० अध्यायक पाण्डुलिपि; घटनाक मुख्य प्रमाण एहि ठामक अछि।

पाठ-साक्ष्य — कोनो अध्यायमे स्पष्ट रूपसँ लिखल घटना, संवाद अथवा वर्णन; एकरा आलोचकक अनुमानसँ अलग देखबाक अछि।

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सन्दर्भ-सूची आ तथ्य-जाँचक आधार

पाठ-स्रोत आ बाहरी स्रोत पृथक चिन्हित अछि। बाहरी पृष्ठसभक जाँच : १० नवम्बर २०२६।

[स१] गजेन्द्र ठाकुर, भारत २०२७ : सत्ताइस वर्षक गवाही, मैथिली कादम्बरी, लेखकद्वारा उपलब्ध कराओल ६ × ९ इञ्च पाण्डुलिपि; ५ खण्ड, ४० अध्याय...

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